

THE EGYPTIAN MUSEUM, CAIRO



A BRIEF DESCRIPTION

OF THE •

PRINCIPAL MONUMENTS

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OF THE

# PRINCIPAL MONUMENTS



CAIRO

IMPRIMERIE DE L'INSTITUT FRANÇAIS  
D'ARCHEOLOGIE ORIENTALE

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1930

# NOTICE TO VISITORS.

The Museum is open during the following hours, except on public holidays, when it is closed .—

	SUNDAY, TUESDAY TO THURSDAY, AND SATURDAY.	FRIDAY	MONDAY.
WINTER SEASON November, March and April	9 a m to 4 30 p.m	9 to 11 15 a m 1 30 to 4 30 p m	Closed throughout the year
December, January and February	9 a m to 4 p m	9 to 11 15 a m 1 30 to 4 p m	
SUMMER SEASON : May to October in clusive .	8 30 a m to 1 p m	8 to 11 15 a m	
MUSLIM MONTH OF RAMADAN	9 a m to 1 p m	9 a m to 1 p m.	

The entrance fee is P. T. 10 in the winter, P. T. 4 in the summer.

Sticks, umbrellas and sunshades must be left at the entrance. Visitors are earnestly requested not to give any gratuities.

Visitors are requested not to touch the monuments, and smoking in any part of the Museum is strictly forbidden

The attendants (*jarrâshes*) have orders not to converse with visitors

The clerk at the Ticket Office is not obliged to give change

It is forbidden to reproduce and publish the recent acquisitions and certain other monuments bearing a notice to that effect. All other monuments exhibited may be copied, sketched and photographed without special permission, for the use of easels and stand cameras, however, visitors must have a permit from the Keeper of the Museum, obtainable gratis on application at the Sale Room

All enquiries connected with the Provinces and with free permits are dealt with at the Offices of the Director-General in the Annexe (behind the Museum building), and not at the Museum, cards (price P T 1.50) for admission to the Monuments of Upper Egypt can, however, be bought at the Sale Room

Complaints should be made to the Keeper of the Museum, or in writing to the Director General

Visitors desiring to interview any member of the Museum staff will kindly comply with the regulations, of which the clerks at the Main Entrance and the Sale Room will inform them

The closed rooms on the Ground Floor contain objects that are of only secondary interest to the general public. Duly accredited students can visit them on giving 24 hours' notice to the keeper of the Museum

The Library is not open to the public. Students certified by their universities as being engaged in archaeological research may obtain permission to make use of it by application to the Director-General. Others desiring such facilities must apply to the Ministry of Education.

Egyptian Antiquities which it is desired to take or send out of the country must be submitted at the Sale Room of the Museum, where they will be examined every day at 10 a. m. Forms of application for permission to export may be obtained from the Sale Room Clerk. The Customs Duty of  $2\frac{1}{2}\%$  on the approved value of antiquities leaving the country is collected at the Museum, and a charge of P.T. 6 is made for each package sealed to pass the Customs. These formalities do not imply any sort of guarantee as to genuineness.

Antiquities, casts, postcards, photographs and the publications of the Department of Antiquities may be purchased in the Sale Room.

## PREFACE.

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*The Antiquities Department of the Egyptian Government (Ministry of Education) found a home for its collections, the fruit of excavations and discoveries, first at Bulaq in 1851, then at the Palace of Giza in 1891. The present Museum was built in 1900, it contains only such objects as were made in or imported into Egypt from the earliest times down to about the X<sup>th</sup> century of the Christian Era, products of Arabic culture being excluded.*

*To the Frenchman, Auguste Mariette, born at Boulogne-sur-Mer on February 11<sup>th</sup>, 1821, belongs the credit of founding the Antiquities Department. Acting on the instructions of the Viceroy, Saïd Pasha, he inaugurated the first Museum of Antiquities in this country. The difficulties which he had to surmount are almost incredible to those who know Egypt to-day. His statue and tomb, bearing the simple inscription 'L'Égypte Reconnaisante', are at the end of the Museum Garden. His successors have been as follows: G. Maspero (1881), E. Grébaut (1886), J. de Morgan (1892), V. Loret (1897), again G. Maspero (1899), and at present P. Lacau, who has been Director General since 1914.*

*The present Description is, like its predecessor, based on Maspero's Guide of 1914, though many new acquisitions are described. It is arranged, however, on an entirely different*

*system* The constant changes in the positions of objects, occasioned by space having continually to be found for new discoveries, renders any Guide describing the exhibits room by room out of date almost as soon as it is published, and experience has further shown that the vast majority of visitors do not follow the order suggested in the previous edition but prefer to be able to find easily the description of any object which interests them

In this edition the objects, whatever may be their position, which bear Exhibition Numbers underlined in red, are described on pages 2 to 107 in their numerical order, so that the description of any such object can at once be found Conversely by means of the Position Index I any object described can be readily located Index II will enable the visitor to find where any class of object which interests him is exhibited, and the positions of some of the best known objects

Numbers, in black on a white ground, are now used instead of letters to distinguish the rooms and the sections of galleries, as the letters never proved really satisfactory The letters will be left in place for the present, however, since several useful handbooks still employ them In the galleries a number is placed at each end of each section, an arrow indicating from what point that section begins

The exhibition numbers of Maspero's Guide have been retained, since they are quoted as references in various works

# NOTES

## ON

### EGYPTIAN CHRONOLOGY, HISTORY AND LANGUAGE

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#### CHRONOLOGY

*It is impossible to give an exact date to the older monuments in the Museum. The Egyptians did not employ a fixed era, but dated events by the year of the King's reign in which they occurred. We do not possess a complete chronological list of all the Kings, and there are 'Dark Periods' of which we cannot determine the length, even within a century or so. In order, therefore, to indicate the relative age of persons or monuments, it is the custom to say that they belong to such and such a dynasty or reigning family, according to the table transmitted by the historian Manetho.*

*For convenience of reference, Egyptian history has been divided into a number of main periods, sub-divided in some cases into periods named after the town which was then the capital, or after the country of origin of the ruling family. On the following page is a table of these various periods with the approximate dates of the chief dynasties.*



Pernisronic Period	Historian period Pre dynastic period	Before about	3200 B C
Old Kingdom	Archaic period I <sup>a</sup> and II <sup>a</sup> dynasties	I dynasty about	3200 B C
	Pyramidal age III <sup>a</sup> to VI <sup>a</sup> dynasties	III <sup>a</sup> dynasty about	2780 —
		IV <sup>a</sup> dynasty about	2720 —
		VI <sup>a</sup> dynasty about	2620 —
First Intermediate Period	VII <sup>b</sup> to X <sup>b</sup> dynasties	About	2270 2000 B C
Middle Kingdom	XI <sup>b</sup> to XIII <sup>b</sup> dynasties	XII <sup>b</sup> dynasty about	2000 B C
Second Intermediate Period	XIV <sup>b</sup> to XVII <sup>b</sup> dynasties	About	1700 1555 B C
New Kingdom	The Empire XVIII <sup>b</sup> to XX <sup>b</sup> dynasties Tanite and Theban periods XXI <sup>c</sup> to XXIII <sup>c</sup> dynasties	XVIII <sup>b</sup> dynasty	1550 B C
		XIX <sup>b</sup> —	1350 —
		XXI <sup>c</sup> —	1090 —
Late Period	Ethiopian and Saitic periods XXIV <sup>b</sup> to XXVI <sup>b</sup> dynasties Persian and Mendes periods XXVII <sup>b</sup> to XXX <sup>b</sup> dynasties	XXVI <sup>b</sup> dynasty	663 B C
		Persian conquest	525 —
		XXX <sup>b</sup> dynasty	378 —
Greco Roman Period	Ptolemaic period Roman period Byzantine or Coptic period	Conquest by Alexander	332 B C
		Ptolemy I	305 —
		Roman Conquest	30 —
		Arab conquest	640 A D

## ABSTRACT OF EGYPTIAN HISTORY

Many remains of a primitive civilization are to be met with in Egypt, stone tools found in the region of the Nile give us grounds for believing that from the time when man used a stone axe, roughly hewn, to the time when he had learned to make the fine flint daggers of the Neolithic Period, this country was continuously inhabited. It is impossible to specify the exact proportions in which African, Asiatic and perhaps even European elements contributed to form the population which developed into the Egyptian race. It would appear that after a long period during which various tribes, differing in origin, language and religion, and often at feud with each other, divided up the country, there remained only two states from the First Cataract to the Mediterranean, one north, the other south of a frontier which was about 50 kilometres south of Cairo. Their union was brought about under Menes, who was regarded as the founder of the Egyptian monarchy. This event seems to have taken place not long after the invention of writing.

There are not many monuments of the first two dynasties, the kings of which came from This (El Buba, near Giza). The tombs of some of the earliest kings, probably including Menes, were found at Abydos, they were built of unbaked bricks. Under the Memphite dynasties the development of civilization was rapid and marked by constant progress, industrial and artistic. The kings of the 1<sup>st</sup> dynasty already occupied Sinai

for the purpose of working the turquoise and copper mines, and under King Zoser, of the III<sup>d</sup> dynasty, fine stone masonry on a large scale seems to have been introduced. Khufu (Cheops), Khafre (Chephren) and Menkure (Mycerinus) of the IV<sup>th</sup> dynasty, built the great monuments called the 'Pyramids of Giza', which are simply their tombs. Their successors of the V<sup>th</sup> and VI<sup>th</sup> dynasties built pyramids at Abusir and Saqqara, where lay the necropolis of Memphis, and all the important people of that time built their mastabas<sup>(1)</sup> (tombs in the form of an oblong mass of stone) near the tombs of their sovereigns, decorating them with very fine sculpture.

Later, Egypt was divided up into several states and did not again become a united country until the XI<sup>th</sup> dynasty, under rulers of Theban origin. The reigns of the Kings called Amenemhet and Senusret were brilliant, in every town temples of fine architecture sprang up, literature and art were held in honour for two centuries. After this flourishing period, foreigners who had been established for a long time in Lower Egypt declared their independence, and fought against their lawful sovereigns, this is the period of the Hyksos (or 'Shepherd Kings'), during which Egypt became completely decadent, and in the course of which nearly all the monuments built by the great Kings of old were destroyed.

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(1) Mastaba is the Arabic word for the earthen bench which is placed outside a village house.

At last the princes of Upper Egypt combined to drive out these invaders. Amosis, the first king of the XVIII<sup>th</sup> dynasty, succeeded in driving the foreigners beyond the frontier, and his descendants raised Egypt to the culminating point of her greatness. They conquered Palestine and the Lebanon (where timber, which is so rare in the valley of the Nile, was to be found), and Northern Syria as far as Aleppo, and reached the Euphrates, where they came into conflict with the Chaldean Empire and were stopped. The sanctuaries which had been destroyed were rebuilt and enriched with the spoils of the conquered nations, the temples of Karnak and Luxor (Diospolis, Thebes) attained gigantic proportions, and artists rivalled the skill of their predecessors of the finest periods in decorating these monuments or the tombs of high officials.

After the religious upheaval caused by Amenophis IV (Akhenaten), who worshipped the sun's disk exclusively, the power passed into the hands of another dynasty, the XIX<sup>th</sup>. Under Seti I, skilful sculptors adorned the temple of Abydos and the king's tomb at Biban el Muluk. His son, Ramesses II, reigned for 67 years. This lover of pomp erected monuments to his own glory everywhere, but quality was sacrificed to quantity, the sculpture does not show the old care, and as the artists were not sufficiently numerous to execute the royal orders, they contented themselves in many cases with effacing the names of previous kings on existing statues and substituting that of Ramesses II.

But Egypt was exhausted, she had already lost Syria and was about to lose Palestine, in the reign of Menephtah, son of Rameses II, and until the reign of Rameses III, of the XX<sup>th</sup> dynasty, she had to struggle on the west against the Libyans, who were invading the Delta, whilst the tribes of Asia Minor were attempting to land on the Mediterranean coast, and she could with difficulty stem the tide of invasion.

Deprived of its conquests in Asia and in the Sudân, the country became impoverished, but the priests of Amûn, enriched by the booty which the conquerors had bestowed on their temples, still remained wealthy and under the XXI<sup>st</sup> dynasty forced the kings to divide their power with them. The kings of the XXI<sup>st</sup> to the XXIII<sup>d</sup> dynasties resided at Tanis (Sân), or at Bubastis (Zagazig), in Lower Egypt, whilst the First Prophets of Amûn at Thebes governed Upper Egypt and sometimes appropriated all the royal titles. The sovereigns of Lower Egypt found themselves unable to maintain control over the military governors of the provinces, who, supported by bands of Libyan mercenaries, made themselves more or less independent. Thus it came to pass under the XXIII<sup>d</sup> dynasty that certain kings who had founded a kingdom in Fihopia, the capital of which was at Napata (south of Dongola), took possession of Nubia and Upper Egypt. They then descended the Nile Valley and, after a more or less real submission of the petty kings of the Delta to the conqueror Piankhi, Shabal a (XXV<sup>th</sup> dynasty) finally imposed his authority over the whole country between the Sudan and the mouths of the Nile.

These Ethiopian monarchs held Egypt only a few decades, for rivals arose in the persons of the kings of Assyria, who had just seized Palestine and were invading the Delta. Profiting by the general confusion, the princes of Sais (Su el-Hagar, near Kafi el Zayât), with the aid of the Greeks, to whom they had given permission to settle in certain parts of Lower Egypt, drove out the Ethiopians and Assyrians, and brought the country, up to the First Cataract, under the rule of the XXVI<sup>th</sup> dynasty.

The epoch of Psammeticus, Necho, Apries, Amasis II, was not without splendour, trade with Greece provided Egypt with new resources, a canal was dug between the Nile and the Red Sea, many buildings arose, particularly in the Delta, an artistic renaissance set in, but with a partiality for over-refined forms, which look feeble in comparison with the best of Old Kingdom work.

But by this time Egypt had lost her strength, and, relying only on mercenaries to protect her independence, she fell a prey to Cambyses and the Persians in 525 B. C. Recovering somewhat her vitality, she regained her liberty from the XXVIII<sup>th</sup> to the XXXI<sup>st</sup> dynasties (404-340), and Nectanebus I and II carried out repairs to the temples and sanctuaries. The Persians again occupied Egypt, but only for a short time, for in 332 Alexander the Great came as conqueror and founded Alexandria. After his death she remained in the hands of one of his generals, Ptolemy, whose descendants, all bearing the same name, held her for 300 years. Greeks by education, they nevertheless

adopted Egyptian customs and declared themselves direct heirs of the ancient Pharaohs. Magnificent temples were constructed (at Philæ, Kôm Ombo, Edfu, Dendera, etc.), but the country, overburdened by taxation and torn by constant family wars, was flourishing in appearance only. Upper Egypt rebelled several times and Thebes was devastated. On several occasions Rome intervened in order to restore peace, finally in the year 30 B. C. Octavian (Augustus) took possession of Alexandria, and Egypt became a Roman province governed by a prefect in the name of the Emperor. The latter was given all the titles and attributes of the ancient kings, and in the temples completed or built during this period (at Dendera, Esna, etc.), no difference can be discerned between the scenes pictured in relief, where the Emperor plays the principal part in religious rituals, and those engraved 1500 years earlier.

Christianity was early preached in Egypt, and there were already many followers of the new faith, despite persecution and torture, when an edict of Theodosius, in 389 A. D., proclaimed it the religion of the State and ordered the ancient temples to be closed. This was the definite end of the pagan period. Having embraced Christianity, the people cast off all that recalled the ancient beliefs, they adopted the Greek alphabet and Byzantine art, and threw themselves passionately into the religious quarrels that led to so much schism in the East.

In 640 A. D., 'Amr ibn el-'Âs entered Egypt at the head of the troops of the caliph 'Omar. The natives who remained

Christian are known as 'Copts' (corrupted from 'Egyptians'), during several centuries they preserved their language, customs and religious art, then gradually they assimilated the manners and adopted the language, though not always the religion, of their Arab conquerors

## LANGUAGE AND WRITING


The Egyptian language, which is classed amongst the Hamitic or North African languages, has, both in structure and vocabulary, much in common with the Semitic family. Already formed under the first dynasties, it gradually underwent modifications in pronunciation and syntax, in the New Kingdom there were two quite distinct written idioms, one traditional, learned and classical, and the other an expression of the spoken language

From the I<sup>st</sup> dynasty the Egyptians used two scripts — one decorative, the signs being little figures carefully drawn — hieroglyphic, the other cursive — hieratic — used for writing on papyrus or reed paper. The hieratic signs are merely abridged hieroglyphs. From the Ethiopian period and above all during the Ptolemaic period, a third script, the demotic, was used. This was a simplification of the hieratic and served to transcribe the popular language.

When the Egyptians became Christian, they abandoned the ancient scripts, finding them too complicated, and adopted the Greek alphabet, with the addition of seven special signs to



represent sounds unknown in Greek. At the end of the IV<sup>th</sup> century A D people had forgotten how to read hieroglyphic Coptic, a mixture of ancient popular Egyptian with Greek and foreign words, ceased in its turn to be employed as the common tongue and made way for Arabic, and from the XVI<sup>th</sup> century onwards it has been used only in the churches as a liturgical language





























It was a Frenchman, Jean François Champollion, who, in the beginning of the XIX<sup>th</sup> century, succeeded in deciphering Ancient Egyptian. To help him in his task he had at his disposal a text in three languages, on the Rosetta Stone, and certain other bilingual—Egyptian and Greek—inscriptions. Scholars had already observed that the cartouches, or elliptical frames , which occur so frequently on the monuments, held the names of kings or queens, and they had even determined the values of certain signs. Champollion undertook a methodical study of the cartouches containing names known from the Greek text, and, identifying the signs which recur in more than one of these names, he had, as early as 1822, fixed the alphabetical value of about 15 characters. Carrying on his studies, he was able, in 1824, to translate a few phrases, and before he died in 1832, he had succeeded in drawing up a grammar and dictionary of Ancient Egyptian.

Hieroglyphic script is complicated, its signs are used sometimes to express sounds and sometimes to express ideas. The vowels are not indicated, so that Egyptian words can be only

approximately pronounced. To this are due the differences in the reading of proper names, following the various methods of transcription adopted by Egyptologists.

### 'ALPHABETIC' SIGNS.

*The signs which represent single consonants, and which in a sense constitute an alphabet, are the following :—*

SCIENTIFIC CONVENTIONAL			SCIENTIFIC CONVENTIONAL		
TRANSCRIPTION.		READING.	TRANSCRIPTION.		READING.
		a			hard h
	i, y	i, a			lh
	y	y or i			kh
	'	—		s	s
	w	w or u		š	sh
	b	b		q	q
	p	p		k	k
	f	f		g	g
	m	m		t	t
	n	n		th	th
	r	r, l		d	d
	h	soft h		z	z

The original direction of hieroglyphic writing was downwards in vertical lines, but from an early period it was also written in horizontal lines, the normal direction then being from right to left. For reasons of symmetry and the like it was sometimes written in the other direction, in either case the signs are so written that persons and animals face the beginning of the line. Modern hieroglyphic type runs from left to right.

## NAMES OF THE PRINCIPAL KINGS.

Names of deities which form part of proper names are almost always placed first, from reverence, even when read last. From the V<sup>th</sup> dynasty onwards, the kings had two 'cartouches'. The first, generally preceded by  $\frac{1}{2}$   $\text{𓎃}$  (King of Upper and Lower Egypt), almost always begins with  $\odot$   $\text{rē}$  (Sun); it is called the *prenomen* or *Throne Name*. The second, before which comes  $\text{𓎃}$  (Son of the Sun-god), is the *nomen* or *Personal Name*, the name the king bore before ascending the throne, it is often accompanied by honorific titles.

### CARTOUCHES

### TRANSCRIPTION

### GREEK FORM



Khufu . . . . . Cheops.



Khafre . . . . . Chephren.



Menkheper . . . . . Mycerinus.

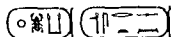
CARTOUCHES.

TRANSCRIPTION.

GREEK FORM.



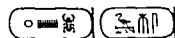
Neferkeré, Pepi (II) . . . . . Phiops.



Kheperkeré, Senusret (I) . . Sesostris.



Nemaetré, Amenemhêt (III). Amenemmes.



Menkheperré, Thutmose (III). Tuthmôsis.



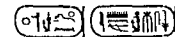
Nebmaetré, Amenhotpe (III)  
-heq-Wâset . . . . . Amenôphis.



Nebkhepruré, Tutankhamûn. —



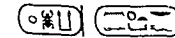
Menmaetré, Seti (I)-Menep-  
tah . . . . . Sethos.



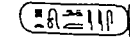
Useimaetré-Setepneré, Ra-  
messu (II)-Mer-Amûn . . . . . Rameses.



Wahibré, Psametik (I) . . . . . Psammetichus



Kheperkeré, Nekhtenebef . . Nectanebus (II)



Ptolemaios . . . . . Ptolemaios (P  
lemy).

# ORDER OF VISITING

## THE ROOMS AND GALLERIES

This will naturally depend on the time that can be devoted to the Museum

Many visitors have no time for more than the Tutankhamûn galleries. To these we recommend turning to the right on entering, ascending the staircase at the end and turning to the right on reaching the top. Here the exhibition begins.

For those who wish to visit almost all the rooms and galleries the best procedure is to take the objects on each floor in more or less chronological order beginning with the most ancient. They should therefore turn to the left on entering and make the complete circuit of the Ground Floor in a clockwise direction until they return to the Main Entrance. They can then visit the central Atrium returning by one of the corridors to the Main Entrance again. They should next proceed to the south west stairway, ascend to the Upper Floor and perform the circuit in the same order as on the Ground Floor. For those who wish to see the tomb of Tutankhamûn earlier in the visit, the Upper Floor can be taken first.

# DESCRIPTION OF THE OBJECTS

## IN THE ORDER

### OF THEIR EXHIBITION NUMBERS.

**Note** For the position of an object mentioned in the following pages see the index on page 161

Only those objects are described whose Exhibition Numbers are underlined in red

1, 2 — Ramesses II holding sacred emblems — XIX<sup>th</sup> dynasty

3. — Amenhotpe, son of Hapu, architect in the time of Amenophis III (XVIII<sup>th</sup> dynasty) and later venerated as a demi-god Compare with nos 459 and 461 — Karnak, probably of the Saite period

4 — Statue of Ramesses II, on which his son Menepthah afterwards engraved his names — Ashmunein, XVIII<sup>th</sup> dynasty

• 6, 9 — Two large wooden boats 10 metres long These boats, after being used at the funeral of Sennusret II (VII<sup>th</sup> dynasty), were buried in the sand near his pyramid at Dahshûr in order to enable the king to make use of them in the other world It will be noticed that these boats are made of small pieces of wood tenoned and mortised together and are without ribs, lateral rigidity being obtained by means of the stwarts Herodotus, describing ancient Egyptian ship-building (II, 96) observes 'They cut a quantity of planks

about two cubits in length      arranging the planks like bricks and attaching them by ties to a number of long stakes or poles till the hull is complete      . They give the boats no ribs, but caulk the seams with papyrus on the inside      Several tomb scenes show the process being carried out      Longitudinal rigidity was often obtained by stiffening ropes passing from bow to stern over supports

10 — Colossal statue of Senusret III      The face is of great beauty, and is of much better work than the body — Karnak, XII<sup>d</sup> dynasty

11 — Fine colossal statue of Senusret I as Osiris, against a square pillar — From the XII<sup>d</sup> dynasty temple of Amun at Karnak

30 — Alabaster sarcophagus from Dahshur — XII<sup>d</sup> dynasty

34 — Limestone sarcophagus of Dega      Inside are painted the objects needed by the dead man      shields, lances, bows, arrows, sandals necklaces bracelets, pots of perfume etc — Thebes XI<sup>d</sup> dynasty

38 — Huge coffin of coniferous wood from Asia      the parts of which are joined together with copper bands      It was made for Amenemhêt, prince of Hermopolis in the XII<sup>d</sup> dynasty      Inner coffin and Canopic chest from the same tomb — El Bersha

40 — Alabaster sarcophagus from Dahshur      The lid has been pierced with two holes at each end so that it could be lowered into place by means of ropes — XII<sup>d</sup> dynasty

44 — Sarcophagus in pink granite of Khufu onkh who was Overseer of all Building Works of the King      The coffin, being

the house of the dead man is decorated to represent a house. On the long sides are depicted the door and windows. The exterior grooves imitate the projections and recesses ornamenting the façades of houses built of wood — Giza IV<sup>th</sup> dynasty

45 — Stela of Zazaemankh, a priest connected with the pyramids of Cheops, Chephren and Mycerinus, and at the same time priest of Sutekh, Userkaf and Sahurê — Saqqâra V<sup>th</sup> dynasty

47 — Stela in the form of the façade of a house in the centre of which is a door — Saqqara IV<sup>th</sup> dynasty

48 — Funerary chamber of painted limestone from the mastaba of Desheri at Saqqâra, in which the wooden sarcophagus was placed. It is a very good example of the work of the VI<sup>th</sup> dynasty. On the walls are representations and lists of the things which the dead man would be likely to need: bread, beer, meat, poultry, clothing, etc.

70 A, B — Fragments of a mastaba from Meydum, of the IV<sup>th</sup> dynasty. The carving is cut deep and filled with pigment. 70 A, the dead man is watching a panther, while his dogs are catching foxes by the tail. 70 B, ploughing is going on and wild geese are being caught in a net.

71 — Lion's head in pink granite, well modelled, which may have been used as a gargoye — Abusir V<sup>th</sup> dynasty

79 — Scene from a V<sup>th</sup> dynasty tomb at Saqqâra. In the two uppermost registers the cultivators have piled up the grain, which is being measured and registered before being put into the granaries shown on the right behind the chief scribe. Lower down, the grain is being ground and kneaded to form cakes. Below



this again, cabinet makers are working beside sculptors and jewelers and a scribe weighs and registers the gold used by the last.

88. — Six magnificent carved wooden panels, found at Saqqāra and representing the priest Hesiṛē. The style of the figures is remarkably fine. — III<sup>rd</sup> dynasty.

91-94. — Large reliefs in red sandstone representing a Pharaoh raising his club over a prisoner, whom he holds by the hair. These scenes come from the Wady Maghāra, in Sinai, and were carved on the rocks to commemorate the expeditions sent out by various kings of the Old Kingdom from the I<sup>st</sup> dynasty onwards to punish the Beduins who were interfering with the working of the turquoise mines.

97 B. — Plaster cast taken from a face immediately after death. — Saqqāra.

98. — Wooden head, finely modelled, with traces of painting; it belonged to a large statue. — Saqqāra, IV<sup>th</sup> dynasty.

109. — Head, in red quartzite, of a statue of Dadcfrē, the successor of Cheops. — Abu Rawāsh, V<sup>th</sup> dynasty.

110. — Alabaster head of a statue of Mycerinus. — Giza Pyramids, IV<sup>th</sup> dynasty.

111. — Alabaster statue of Chephren, builder of the Second Pyramid at Giza. — Mitrahina, IV<sup>th</sup> dynasty.

117. — Part of a fine wooden statue of a woman, often known, without good reason, as 'The Wife of the Sheykh el-Beled'. — Saqqāra, V<sup>th</sup> dynasty.

**119 A, B** — Two tables in alabaster, each supported by two lions. One view is that either water or wine was poured on to the table and flowed into the receptacle behind where the dead man could come and take it. Another view is that corn was ground on them in order to supply the defunct with bread — Saqqâra. Archaic period

**134, 135** — Granite columns in imitation of palm trees, from the Temple of Sahurê at Abusir (V<sup>th</sup> dynasty). The deviation of any section of no. 134 from a perfect circle is nowhere more than 8 millimetres

**136 E** — Beautiful painting on plaster, from a tomb of the beginning of the IV<sup>th</sup> dynasty at Meydûm representing six geese of different species feeding. The fidelity to nature and attention to detail are quite extraordinary

**138** — Diorite statue of Chephren, the builder of the Second Pyramid of Giza (IV<sup>th</sup> dynasty), found in a pit at the granite temple beside the Sphinx. Behind the head a falcon, emblem of Horus, the mythical ancestor of the king, spreads his wings to protect him

**140** — Wooden statue of life-like appearance known as the 'Sheykh el Beled' or 'sheykh of the village', the workmen who found it having been struck by its resemblance to the sheykh of the village of Saqqâra. The eyes are inlaid, the rim of the eye is in copper, the white in marble, the cornea in rock-crystal, and the head of a copper nail represents the pupil

**141** — Magnificent painted limestone statue of a squatting scribe, holding an open papyrus roll on his knees — Saqqâra, IV<sup>th</sup> dynasty

149. — Group in schist, found in the funerary temple of Mycerinus, beside his pyramid, the third in importance at Giza. There may well have been some forty of these groups, as many as there were nomes (provinces), though only four were discovered of which three have been retained in the Museum. Each of them represents the king between the goddess Hathor and a figure who personifies one of the nomes of Egypt. The figure on the left of the king wears on her head the emblem of the Gynopolite nome.

150. — Wooden statuette of a man draped in a large cloak. The feet and eyes are missing. — Abusir, V<sup>th</sup> dynasty.

151. — One of the finest pieces of work in the collection, the chief baker Nefer. — Saqqara, V<sup>th</sup> dynasty.

152. — Statuette, of painted limestone, of a priest of the 'double' (or *ka*-servant), kneeling, with folded hands. — Saqqara, V<sup>th</sup> dynasty.

154. — Statue of black granite, showing traces of paint, of the scribe Nimaetsed. He is sitting cross-legged on the ground. — Saqqara, VI<sup>th</sup> dynasty.

157. — Seated statue in alabaster representing Mycerinus, the king who built the Third Pyramid of Giza.

158. — Group similar to no. 149, but with a figure personifying the Theban nome.

160. — Statuette, of painted limestone, of the dwarf Khenem-holpe, who was both a priest and Overseer of the Wardrobe. — Saqqara, VI<sup>th</sup> dynasty.

468-173 — Old kingdom statuettes from Saqqâra representing servants at work

168 — Naked young man standing, with a bag on his left shoulder and carrying his master's sandals in his right hand

169 — Workman kneading paste

170 — Workman kneading paste to make beer

171 — Woman crushing grain

173 — Man roasting a goose on a brazier

176. — Alabaster offering-table The details strongly resemble those of the great enclosure wall of the Step Pyramid at Saqqâra — Memphis, III<sup>d</sup> dynasty

180 — Group similar to no. 149, but with a figure personifying the nome of Diospolis Parva (Hu)

223 — Two statues found at Meydum, and dating from the beginning of the IV<sup>th</sup> dynasty, one of the prince Rahotpe, who was High Priest of Heliopolis a general, etc., and the other of his wife Nofret, a member of the royal family They are the most lifelike of all Egyptian sculptures, and the state of preservation of the painting is amazing We may note here the distinction usually made in the colour of the skin of men and women the former being usually painted red or dark brown, and the latter yellow

224, 225 — Two beautiful limestone statues larger than life, representing the priest Ranofre (V<sup>th</sup> dynasty) One of them (225) in which Ranofre is represented with a wig and a short apron, may be considered, by its realism of expression and the fineness of its modelling, to be one of the best examples of Memphite art

229. — Statue of T<sub>1</sub>, from his tomb at Saqqâra — V<sup>th</sup> dynasty.

230, 231. — Copper statues of King Pepi I of the VI<sup>th</sup> dynasty, and of his son. The bodies and limbs have been hammered over and nailed to a wooden core. These are the oldest Egyptian statues in metal as yet known, and that of the king is also the largest of its kind.

233. — Representation of a feast, musicians are playing the harp, flute, etc., accompanied by singers, one putting his hand to his ear, and lower down, dancers are whirling to the sound of women clapping their hands. From the tomb of Nenkhesutak — Saqqâra, V<sup>th</sup> dynasty.

236. — Scene from a VI<sup>th</sup> dynasty tomb at Saqqâra representing a fight between boatmen. One is adjuring a friend, saying 'crack him on his box' while another says 'Split open his back!

239. — Large stela of Ateti. The dead man is shewn emerging from the door of his tomb to see what is happening on earth and to receive his offerings — Saqqâra, VI<sup>th</sup> dynasty.

280. — Wooden statue of King Hôr (XIII<sup>th</sup> dynasty) with the shrine in which it was enclosed in a tomb near the brick pyramid to the south of Dahshûr. The emblem (two arms raised) of the *ka* or soul, placed on his head, signifies that the statue is a double or exact copy of the king, and consequently qualified to receive his soul, if need should arise.

284 — Seated statue in limestone of Amenemhêt III (XII<sup>th</sup> dynasty) the Lames of the Greeks, found at Hawara in the Fayyûm, where he carried out extensive hydraulic works.

**287** — Statue in painted sandstone of a king Mentuhotpe (XI<sup>th</sup> dynasty) represented as officiating in the *heb-sed* or jubilee festival as king of Lower Egypt

**300** — Burial chamber of Harhotpe with limestone sarcophagus brought from El Deir el Bahari (Thebes) All the space on the walls and sarcophagus which is not occupied by the representation of objects useful to the dead is covered with hieratic inscriptions consisting of prayers and magical spells — XI<sup>th</sup> dynasty

**301** — Ten beautiful limestone statues about 1 m 90 cent high all representing Senusret I (XII<sup>th</sup> dynasty) found at El Lisht, hidden in the funerary chapel of this king's pyramid. On the sides of the seats are very delicate reliefs, symbolising the union under Pharaoh's authority of Upper and Lower Egypt these regions being represented by their symbolic plants

**307-310** — Cubical stone boxes which contained the four 'Canopic jars in which were preserved the viscera of the mummy, embalmed separately — Dahshûr XII<sup>th</sup> dynasty

**313** — Charming wooden statuette of Senusret I wearing the White Crown — El Lisht, XII<sup>th</sup> dynasty

**314** — Statuette of a man seated on the ground, wrapped in a fringed garment — Abydos XII<sup>th</sup> dynasty

**330** — Funerary shrine, enclosing figure of the deceased — XII<sup>th</sup> dynasty

**340** — Head of a king probably Senusret III in grey granite, of fine workmanship — Madamud XII<sup>th</sup> dynasty

400. — Beautiful statue, in grey schist, of Tuthmosis III, the greatest Egyptian conqueror. The head is exquisitely worked and is doubtless a faithful portrait. — Karnak.

407. — Triumphal stela of Amenophis III. Above, the king is making an offering to Amûn; below, standing upright in his war chariot, he is overthrowing negroes on the one side and men of Semitic race on the other. — Kôm el-Hellân, Thebes, XVIII<sup>th</sup> dynasty.

410. — Fine statue of Amenophis II under the form of the god Tanen. The eyes are inlaid and the details of the clothing are finely cut.

418. — Dark granite squatting statue of Sennemût, the steward of Queen Hatshepsut, holding the latter's infant daughter Nesfrurê. — Karnak, XVIII<sup>th</sup> dynasty.

420. — Large stela of black granite from Karnak, inscribed with a poem celebrating the victories of Tuthmosis III over every nation.

424. — Dark granite statuette of the lady Isis, wife or concubine of Tuthmosis II and mother of Tuthmosis III. — Karnak, XVIII<sup>th</sup> dynasty.

426. — Small statue of Amenophis III standing, carved out of a piece of petrified wood.

428. — Beautiful white marble statue of Tuthmosis III, kneeling to present two vases containing wine or water. — Deir el-Medîna, XVIII<sup>th</sup> dynasty.

430. — Fine bust from the statuette of a woman. — El-Qurna, XIX<sup>th</sup> dynasty.

444 — Painted sandstone statue of Mutenforie mother of Tuthmosis II — Temple of Wazmose at Thebes XVIII<sup>th</sup> dynasty

445, 446 — Sandstone chapel with vaulted ceiling, enclosing the statue of a cow representing the goddess Hathor. Before the admirably carved cow is an image of Amenophis II who is again represented kneeling and drinking from the cow's udder. The painted reliefs of the chapel, in which the cow and King Tuthmôsis III are represented, are in a state of perfect preservation, although 3,400 years old — El Deir el Bahari XVIII<sup>th</sup> dynasty

452 — Pehf from the temple of Queen Hatshepsut at El Deir el Bahari. It represents the Queen of the land of Punt (a country situated on the southern shores of the Red Sea) accompanied by slaves laden with gifts coming to pay homage to the Queen of Egypt's envoy. The Queen of Punt is suffering from a disease which has completely deformed her. On one of the blocks is a well executed relief of an ass the inscription reads 'the donkey which carries his (the King of Punt's) wife'.

456 — Beautiful bust of the goddess Mut, dating from the reign of Haremhab and usually, but wrongly, called the head of Queen Tyi

457 — Granite statue of King Tutankhamun found at Karnak in 1904. The air of suffering on the face suggests that he is afflicted with some disease. It has been usurped by Haremhab — Karnak XVIII<sup>th</sup> dynasty

459, 461 — Two squatting statues in black granite of Amenhotpe son of Hapu. Director of Building Works at Thebes under Amenophis III. One represents him as still young, the other as



an octogenarian. In late times, like Imhôtep, he became a god.  
— Karnak, XVIII<sup>th</sup> dynasty.

462. — Statue of the god Khonsu as a mummy, holding the crook, the 'flail' and other insignia. — Karnak, XVIII<sup>th</sup> dynasty.

470. — Amenophis II standing before a cobra, which represents the goddess Meresger, patroness of the mountain of El-Qurna. Black granite.

471-487. — Objects of the time of Akhenaten (or Amenophis IV), a king of the XVIII<sup>th</sup> dynasty who entered into a struggle with the Priests of Amûn at Thebes. He endeavoured to suppress the worship of this god, changed his own name, abandoned his capital to found a new city at El-Amarna where he could adore the Sun-god only, and had the image and name of Amûn chiselled out wherever he could find them (see no. 6061). For some reason he had himself and his daughters represented with their skulls deformed as though it were a mark of beauty. — Mostly from El Amarna.

471. — Unique representation of King Akhenaten holding on his knees one of his daughters, who is turning towards him to kiss him. The heads are unfinished.

472. — Charming statuette, of painted limestone, representing Akhenaten, wearing a blue crown, with hands extended presenting an offering-tablet.

473. — Unfinished limestone statuette similar to no. 472.

474. — Red quartzite head of a princess, half life-size. It is unfinished. For a part of the body see no. 479.

475 — Model of a royal head of quartzite The projecting piece at the top engaged in a crown of another material

476 — Study or model for a statue of one of the daughters of Akhenaten Apart from the grotesque exaggeration of the shape of the skull the work is admirable and has been done with extreme care and an astonishing knowledge of anatomy

477 — Head similar to the preceding but even more finely finished

478 — Cast in rough plaster formerly believed to be the death mask of Akhenaten

479 — Part of the body of a princess (see no 474) The artist has done his work with the same care and knowledge of anatomy as in the case of the heads

481 — Statuette of a princess in part coloured granite

482 — Square stela the surface of which was protected by wooden shutters It was probably used in the worship of the king in a private house The king and queen are represented sitting opposite each other under the rays of the solar disk (*Aten*) and playing with their daughters It is one of the charming intimate scenes which we have from the reigns of both Akhenaten and Tutankhamun

483 — Sphinx of glazed quartz, of unparalleled crudeness believed to date to the time of Akhenaten — Karnak

484, 485 — Stela in one the Scribe Ani drives in his chariot to visit the Pharaoh in the other he is seated on a stool receiving funerary offerings — El Amarna

487. — Hard limestone stela; Akhenaten offers to the Solar Disk, the arms of which give life to the king and Queen and pick up the offerings made to it.

500. — Group, in grey granite, of Sennûfer, Governor of Thebes, and his wife Sennai, nurse of the king, and their daughter. Sennûfer is laden with necklaces, bracelets and other jewellery. — Karnak, XVIII<sup>th</sup> dynasty.

502. — Group of three heads from Damanhûr (Delta) which may have formed parts of the bases of statues or have been fixed into a wall. It is interesting to compare them with group no. 6050, known to be of the III<sup>rd</sup> dynasty.

503. — Seated group of King Tuthmosis IV and his mother Tiô, wife of Amenophis II. — Karnak, XVIII<sup>th</sup> dynasty.

505. — Heads similar to no. 502, of red granite. — Tanis.

506. — Black granite bust of an unknown king, apparently of the Middle Kingdom, from the capital of the Fayyûm.

507. — Four sphinxes, or lions with kings' heads, from Tanis. These were formerly attributed to the Hyksos Kings on account of their unusual type, but it seems that they must be placed in the XII<sup>th</sup> dynasty and probably in the reign of Amenemhêt III (see no 6061). They have been successively surcharged by Rameses II, Menepthah and Psusennes.

508. — Double statue in black granite from Tanis, representing the king offering the products of the Nile to the gods on behalf of Upper and Lower Egypt, the products consisting of waterfowl, fish, lotus-flowers, etc. Probably of the Middle Kingdom, usurped by Psusennes.

551. — One of the baboons in pink granite which decorated the base of the Luxor obelisk now in Paris — XIX<sup>th</sup> dynasty.

559 — Funeral scene, with mourning women wailing and leaping whilst the body is being carried to the tomb — Saqqâra, XVIII<sup>b</sup> or XIX<sup>b</sup> dynasty

560. — Large stela in red sandstone enumerating the building works carried out by Tutankhamûn at Thebes to make good the ravages committed by Akhenaten King Haremhab appropriated this stela by surcharging the 'cartouches' with his name, later it was desired to split the stone in two, and the series of notches on it were made so that this could be done by means of wedges

561, 562. — Funeral scenes, similar to no. 559. — Saqqâra, XIX<sup>th</sup> dynasty

578, 579. — Two dark granite statues of the vizier Paramessu, who may have afterwards been King Ramesses I — Karnak, XII<sup>th</sup> dynasty

582. — Fragments of reliefs commemorating the victories of Amenophis II in Asia — Karnak

590, 591. — Two sacred boats in stone from Memphis. — XIX<sup>th</sup> dynasty

592 — Sennemut, steward of Queen Hatshepsut holding an emblem with the head of Hathor. — Karnak, XVIII<sup>b</sup> dynasty

595. — Group, in red granite, of a king seated between Isis and Hathor Usurped by Ramesses II. — Coptos

**599** — Large stela in dark grey granite (3 m 14 cm high) engraved on both sides. On one side there is a long inscription wherein Amenophis III recalls all he has done for the temple of Amun. The other side has been utilised by Menepthah, son of Ramesses II (XIX<sup>th</sup> dynasty), after a poetic account of his victories over the Libyans, an allusion is made to the fall of Ascalon, of Gezer and of Yanoem in Palestine, and the inscription continues 'Israel is crushed, it has no more seed'. This is the sole mention of the Israelites in the Egyptian texts known up to the present day — Kôm el Hetân, Thebes, XVIII-XIX<sup>th</sup> dynasties.

**610** — Hard limestone group, 7 metres high and 4 metres broad, found in fragments at Medinet Habu. It represents Amenophis III, Queen Tyi and three of their daughters.

**613, 617** — Two colossal statues in dark granite of a XIII<sup>th</sup> dynasty king called Mermesha, from Tanis. They have been surcharged successively by the Hyksos king Apepa and by Ramesses II, but the original names have not been erased. There are indications that they were not usurped in the first instance by Mermesha but are really of the XIII<sup>th</sup> dynasty, showing that the fine work of the XII<sup>th</sup> dynasty persisted for some time afterwards. The faces are of completely an Egyptian type.

**619** — Quartzite sarcophagus of Tutmosis I, in the form of a 'cartouche' and richly decorated — Tombs of the Kings, Thebes, XVIII<sup>th</sup> dynasty.

**620** — Quartzite sarcophagus of Queen Hatshepsut, of the same form as no. 619, and also of very fine work — Tombs of the Kings, XVIII<sup>th</sup> dynasty.

621 — Bed on which lies the mummy of Osiris in black granite. It was found in one of the archaic tombs at Abydos but is of much later date probably of the Saite period.

622 — Seated pink granite colossus of Sebekhotpe Khaneferre — Tanis XIII<sup>b</sup> dynasty

623 — Limestone sarcophagus decorated with very fine sculpture which contained the wooden coffin of Kawit wife of a King Mentuhotpe of the XI<sup>a</sup> dynasty. It is an excellent specimen of the art of the Middle Kingdom before it attained its perfection in the XII<sup>b</sup> dynasty.

624 — Remains of a fine pink granite sarcophagus which belonged to King Eye (or Ay) successor of Tutankhamun. Four goddesses placed at the corners stretch out their winged arms to protect the body placed under their care. This is a form of decoration peculiar to the end of the XVIII<sup>a</sup> dynasty. The stone sarcophagus of Tutankhamun at Thebes is of an almost identical form.

625 — Seated pink granite colossus of Amenemhêt I usurped by Menepshah. No other statues of this king are known — Tanis XII<sup>a</sup> dynasty

626 — Pyramidion of black granite which formed the apex of the pyramid of Amenemhêt III at Dahshur — XII<sup>b</sup> dynasty

627 — Remains of the painted plaster decoration which covered the floor of the palace of Akhenaten at El Amarna — XVIII<sup>b</sup> dynasty

635 — Remains of the lower courses of the wall of a temple of Queen Hatshepsut at Karnak of granite and hard sandstone, with

scenes of the adoration of Amûn and the ceremonies of the transport of the sacred boat.

640 — Red granite sarcophagus of Nitocris, 'Divine Wife' of Amûn and Princess of Thebes, who was the daughter of Psammetichus I. She is represented lying on the cover — *Deir el Medîna*, XXVI<sup>th</sup> dynasty

654 — Black granite sarcophagus of a standard bearer named Khai. He is represented in festal costume, with pleated robe, wig, ear-rings and pectoral — XIX<sup>th</sup> dynasty

655 — Men leading horses, a very unusual representation, for the horse was not introduced into Egypt before the end of the Middle Kingdom and was largely used for military purposes, especially for drawing war chariots. It seems that the Egyptians did not ride them.

660 — Part of a wall from the tomb of Teti at Saqqâra, bearing on one side a list of the principal kings of Egypt down to Ramesses II. This is known as the 'Tablet of Saqqâra'.

664 — Colossal pink granite statue of Ramesses II, found at Armant, he is wearing a wig, and holds two sacred emblems. The state of preservation is perfect, but the style is rather crude.

666 — Large limestone stela mentioning Ramesses II's discovery of great basalt blocks from which he had statues made, and detailing the measures taken for the well being of the workpeople — Heltopolis

671, 672 — Pink granite heads of colossi of Ramesses II, wearing the Crown of Upper Egypt — Memphis, XIX<sup>th</sup> dynasty

675 — Black granite head from a seated colossus of *Rameses II* from the Temple of Luxor — XVIII<sup>th</sup> dynasty

677 — Fragments of a sandstone door, discovered at Medinet Habu in the ruins of the palace of *Rameses III*, the scenes and the inscription are composed of a kind of mosaic of pieces of faience inlaid in the stone

678, 679 — Two clerestory windows, in sandstone, which admitted light in the above-mentioned palace

682 — Arms of a colossal statue of *Rameses II*, from his temple at Luxor, remarkable for their fine polish

704 — Parts of the cover of a very fine sarcophagus which contained one of the sacred rams of Mendes, found in the ruins of the ancient town — Tell Tmai, Ptolemaic period

724 — Statue of *Seti I* in alabaster — As it was difficult to find large compact blocks of this stone, the statue was made in several pieces, the joints being hidden by a suitably coloured cement — Karnak

728 — Group of sandstone monuments from Abu Simbel (Nubia) forming a sanctuary dedicated by *Rameses II* — It consisted of two small obelisks marking the sacred spot, an altar (merely copied here in wood) on which the offerings were placed, four apes worshipping the sun at its rising and setting, and a shrine or tabernacle containing images of sacred animals—a scarab with the solar disk of *Ré* and a baboon of *Thoth* with the lunar disk as head dress

741 — Painted limestone bust of a wife or daughter of *Rameses*



II. She wears a long wig upon which is part of a crown surrounded by uræi. — Ramesseum, Thebes, XIX<sup>th</sup> dynasty.

743. — Curious statue of King *Ramesses VI*, armed with the battle-axe and dragging by the hair a Libyan, who walks bent beside him. A tame lion accompanies the king. — Karnak, XX<sup>th</sup> dynasty.

744. — Head of a Pharaoh of the XVIII<sup>th</sup> dynasty or perhaps of the XIX<sup>th</sup>. It is cut from a piece of parti-coloured granite.

745, 746. — Two admirable fragments of a limestone group, representing an officer of high rank with his wife. — Thebes, XVIII<sup>th</sup> dynasty.

756. — Statuette, of schist, which seems to be partly a replica of the fine statue of *Ramesses II* when a boy which is now in the Turin Museum. — Karnak, XIX<sup>th</sup> dynasty.

765. — Fragment of a group in pink granite found at Medinet Habu and composed of the gods *Horus* and *Seth* (the latter now missing) placing the crown on the head of *Ramesses III*. The whole group appears to have been cut out of a single block of stone. It will be noticed that the legs of *Horus* stand free, contrary to the usual custom.

766. — Pedestal of a statue, from which emerge the heads of the conquered princes of Ethiopia and Mesopotamia, upon whom the Pharaoh places his feet. — Medinet Habu, XX<sup>th</sup> dynasty.

767. — Group of *Zay* and *Naja* wearing characteristic Rameside costumes. — Saqqâra, XIX<sup>th</sup> dynasty.

768. — The chief prophet of Amûn, Ramesse-nakhte, represented as a squatting scribe, writing on papyrus. Thoth, god of letters and science, in the form of his sacred animal the baboon, sits behind his head to inspire him. — Karnak, XX<sup>th</sup> dynasty.

769. — Block from the temple of Ptah at Memphis with a representation of Ramesses II, helmet on head, holding in one hand captives representing the three great races of mankind — a red-skinned native of Asia Minor or the Greek Archipelago, a yellow-skinned Semite, and a negro.

790. — Large shrine from Saft el Hanna, near Zagazig. On the sides are engraved representations of all the statues of divinities which stood in the temple of this town — XXX<sup>th</sup> dynasty.

791. — Statue in green schist of Thoutéris, a hippopotamus-goddess — Karnak, XXVI<sup>th</sup> dynasty.

795. — Fine black granite stela of Alexander II, on which is a decree restoring to the temples of the town of Buto the gods which had been taken away by the Persians. It was found in the foundations of a small chamber in the Sheykhûn Mosque, Cairo, in 1870.

797. — Shrine of the time of the Ethiopian king Shabaka — Esna, XXV<sup>th</sup> dynasty.

801. — Very fine relief of the XXX<sup>th</sup> dynasty or the beginning of the Greek period, imitating the scenes which cover the walls of the tombs of the Old Kingdom, but in a more affected style — Memphis (see also nos. 870 and 6020).

811. — Sandstone stela of a prince and high priest of Neith at

Sais he is kneeling and holds before him a shrine surmounted by a pyramidion — Sais period

821 — Group, of black granite, representing Iswi, prince of a nome of the eastern Delta, his wife and their son — Karnak, Persian period

822 — Statuette in schist of a 'Divine Wife' of Amun, and Princess of Thebes Ankhneseferibre daughter of Psammetichus II — Karnak XXVI<sup>b</sup> dynasty

824 — Psametik Chief of the Workshops and of Jewellers in Gold and Silver — Memphis, XXVI<sup>a</sup> dynasty

829 — Magnificent black granite vase in the form of a heart, dedicated by Apries to the god Thoth — XXVI<sup>b</sup> dynasty

846 — Curious statuette, of dark grey granite, of a deformed man who, from his name (Irigadigamen), seems to have been an Ethiopian — Karnak

847 — Statuette of Zekhsesfonkhi kneeling — Karnak, Persian period

848 — Statue in quartzite of the First Prophet of Amun Harmakhis son of King Shabaka — Karnak, XXV<sup>a</sup> dynasty

850 — Stela in black granite, very carefully engraved It is a copy of a decree of Nectanebus II granting to the temple of Neith the right to collect 1/10 of all goods entering the port of Naucratis from abroad — Naucratis

851 — Granite stela of very poor workmanship, erected at Tell el Maskhuta under Ptolemy II to commemorate among other things the king's voyage to Persia to recover the divine images

854 — Offering table of Psametik, before which priests or relatives recited prayers that the dead man might receive all things necessary to him — Saqqâra

855. — Seated statue of Osiris, one of the finest examples of the statuary of its period. — Saqqâra, XXVI<sup>th</sup> dynasty

856 — Isis, wife of Osiris, wearing as head-dress a cow's horns and the solar disk — Saqqâra

857. — The cow Hathor stretching out her head over the deceased Psametik as a sign of protection. Compare with this the group of Tuthmosis III and the cow from El Deir el Bahari, nos. 445 and 446 — Saqqâra, XXX<sup>th</sup> dynasty.

870. — Relief from the tomb of Nefseishmu-Psametik (see nos 801 and 6020) from Memphis — XXVI<sup>th</sup> dynasty.

890 — Large grey granite statuette of Ahmôse, Priest of Amûn at Thebes — Karnak.

892. — Herisû, holding a shrine. The figure of the god and the face of the man are gilded — Karnak, Persian period.

894. — Limestone statuette of Nespefsheri, of very fine workmanship — Karnak, Persian period.

895. — Fine quartzite statuette (restored) of the priest Zedirefonkh — Karnak, Persian period

930. — Fine alabaster statue on a black granite base, of Amen-artais, 'Divine Wife' of Amûn, and Princess of Thebes. She was sister of King Shabaka — Karnak, XXV<sup>th</sup> dynasty.

935 — Grey granite statue of prince Mentemhôt, Counsellor and Overseer of the Divine Wives of Amun at Thebes — Karnak, XXI<sup>st</sup> dynasty

937 — Stela of Piankhi giving a history of his struggles against the Egyptian princes — Gebel Barkal Sudân XXIII<sup>rd</sup> dynasty

938 — Stela of Tanutamôn of similar purport to the preceding. — Gebel Barkal Sudân XXI<sup>st</sup> dynasty

941 — Stela of Harsôtêf, King of Ethiopia, recording his victories over the tribes of the Sudân about the end of the VI<sup>th</sup> century B C — Gebel Barkal, Sudân

962 — Red porphyry bust of an emperor, probably Maximianus Hercules who reigned A D 304 310 — Benha el-Asal

964 — Black granite lid of a money box in the form of a serpent from the temple of Æsculapius at Ptolemais The head has been restored by a modern hand — Minshîya, II<sup>d</sup> century A D

965 — Bust of a man of the time of the Antonines — kôm Abu Billo II<sup>d</sup> century A D

972 — Black granite statue of an Egyptian scribe named Horus the work of a native sculptor trained in a Greek school — Alexandria

973 — Limestone statue the technique of which is strongly affected by Hellenic influence

980, 983 — Two copies of a decree of the priests of the town of Canopus concerning the honours to be accorded to Ptolemy III

(Energetes I) They are engraved in three languages (1) in hieroglyphic, the script of the Egyptian literary language (2) in demotic, that of the popular language, and (3) in Greek the official language of the masters of the country. It was a trilingual inscription analogous to this the Rosetta Stone (a cast of which is exhibited) that first enabled Champollion to decipher hieroglyphs.

990 — Reliefs which decorated the temple of Mithra at Memphis — I<sup>st</sup> century A. D.

993 — Fine head of a Galatean prisoner which may well be of the school of Pergamos. It comes probably from the island of Rhodes, whither it would have been brought from either Caria or Lycia — III<sup>d</sup> century B. C.

994 — Funerary stela of a young girl named Niké. She is represented as weeping, and a little child standing before her is presenting her with a lyre. Alexandrian school — II<sup>nd</sup> century B. C.

997 — Relief showing the emperor Antoninus Pius with his family grouped around him.

1003 — Large head of Jupiter-Serapis, in white marble, of good Greek workmanship — Mt. F'aris. II<sup>nd</sup> century A. D.

1010 — Charming white marble statue of Aphrodite with a dolphin. The lower part has been restored — Alexandria, III<sup>rd</sup> or II<sup>nd</sup> century B. C.

1013 — Curious stela in the form of a shrine, with an inscription in Greek iambs, filled in with black ink. It is the signboard of a Cretan soothsayer who interpreted the dreams of visitors at the Serapeum — Siqqāra, Ptolemaic period.

**1053, 1054** — Coptic stelae representing a person praying under a porch. Most of the stelae of this epoch are remarkable for their mediocrity not to say barbarism of execution, whatever may be their subject.

**1071** — Fine Coptic capital with interlaced decoration from a church probably that of St Mark at Alexandria. It was later used as a drinking trough for animals.

**1072** — Capital decorated with green leaves on a black ground — Bawit VIII<sup>th</sup> or IX<sup>th</sup> century A. D.

**1086** — Panel representing angels in full flight supporting the bust of a Byzantine emperor.

**1107** — Panel representing David and Bathsheba.

**1108** — Panel representing Nereids riding dolphins.

**1115** — Panel representing Leda with the swan.

**1116** — Stela on which is represented the Virgin with the Child on her knees.

**1121** — Humorous picture of a deputation of three rats approaching a cat — Bawit.

**1130** — Limestone pulpit from the chapter house of the monastery of St Jeremias at Saqqâra.

**1184** — Head of a black granite statue of the same Mentemhêt as that represented by no. 935. It appears to be an admirable portrait — Karnak XXI<sup>th</sup> dynasty.

**1185** — Black granite head of a statue of Taharqa the last king but one of the XXV<sup>th</sup> dynasty. He is the Tirhakah of the Old Testament (II Kings xix 9) — Luxor

**1194-1199** — Part of the correspondence between the Egyptian court mostly during the reigns of Amenophis III and Akhenaten and the kings and Egyptian vessels in Palestine and Syria. They were inscribed with a stylus of rectangular section on clay which was afterwards baked. From the wedge-shaped characters the writing is called cuneiform, and it was the script in which most of the Palestinian, Syrian and Anatolian languages were written. A tablet before it was sent off to its destination was enclosed in an envelope of earth and again baked; this cover had to be cracked before the letter could be read. Some tablets bear dockets in Egyptian hieratic. Many relate to the revolts and internal wars of Palestine and the Phœnician coast, and implore the king of Egypt to send reinforcements to besieged garrisons. — El-Amarna, XVIII<sup>th</sup> dynasty

**1194** — Letter in a language not yet completely deciphered

**1195** — Letter from Assurballit, king of Assyria, to Akhenaten

**1196** — Letter from the king of Alasia (Cyprus?)

**1197** — Letter from Kadashmanturgu king of Babylon, in reply to one from the king of Egypt asking for his youngest daughter in marriage

**1198, 1199** — Two fragments of a mythological text



**1220** — Painted niche from the monastery of Bawit, representing the Virgin and Child seated in the midst of the Apostles, also Christ in majesty among angels and the emblems of the four Evangelists. At each end of the line of apostles is a local saint — VIII<sup>th</sup> or IX<sup>th</sup> century A. D.

**1221** — Stone frieze representing the Apostles — Monastery of St. Jeremias, Saqqâra

**1230** — Effigy, in very high relief, of a man lying on the slab which covered his tomb — VI<sup>th</sup> or VII<sup>th</sup> century A. D.

**1270** — Fine mummy-form sarcophagus, probably of the general Ptolemais (Ptolemais), who led the foreign contingents of the army of Psammetichus II., and whose passage by Abu Simbel, on his return from a campaign against the Ethiopians about 590 B. C., is commemorated in an inscription celebrated in Greek epigraphy. An inscription on the sarcophagus confirms the statement of Herodotus that part of the embalming process lasted 70 days.

**1280** — Colossal pink granite statue of a person who, under the first Ptolemies, was the superintendent of the Greek colony of Naukratis.

**1281** — Colossus representing a Macedonian king, possibly Alexander II., in the attitude of an Egyptian statue. The details of the wig and the treatment of the face are, however, Greek — Karnak, Ptolemaic period.

**1290** — Very fine white limestone sarcophagus of a prince of Hermopolis — Tuna, VIII<sup>th</sup> dynasty.

**1291, 1293** — Two grey granite sarcophagi which belonged

to a man named Takhos, who was both a priest and an officer in the army — Saqqāra Ptolemaic period

1294 — Sarcophagus of the dwarf Zeher (Takhos) who is represented naked on the cover. He danced at festivals and the inscriptions beside his figure comment on his piety. The sarcophagus was originally made for one Ankh hapu — Saqqāra Ptolemaic period

1295, 1296 — Two fine quartzite statues of the mummiform Ptah. From the great temple of Memphis — XVIII<sup>th</sup> dynasty

1299 — Sarcophagus of limestone on which may be seen the ruled squares which helped the artist to space and align the figures and inscriptions — Akhmim, Ptolemaic period

1301 — Sarcophagus of a sacred ram of Khnum — Elephantine, Roman period

1350 — Limestone sarcophagus. On the cover lies a representation of the mummy guarded by two jackals and two falcons — Saqqāra Saitic period

2000 2007 — Objects from the intact tomb of Sennutem, an official of that part of the Theban Necropolis now known as Deir el Medina — XX<sup>th</sup> dynasty

2000 — Coffin of painted and varnished wood, which contained the mummy of Sennutem's mother Isis

2001 — Outer coffin of Sennutem, of painted and varnished wood. On the south side Sennutem and his 'sister' are seen playing a game. The remainder is covered with

funerary scenes and texts The coffin is represented as being mounted on a sled which, in turn, bears traces of having been fitted with wheels

2002 — Outer coffin of Khonsu, a relative of Sennûtem, found in the tomb of the latter It is of similar work to no 2001, except that it was never mounted on wheels

2003 — Inner coffin and mummy-cover of Sennûtem, of painted and varnished wood

2004 — Bed, chair, stools (one folding with a leather seat), footstool and model tools (Maspero's *Guide*, nos 4923, 4925, 4934, 4937)

2005 — Square, level and plumb-rule

2006 — Door, of painted wood, from the tomb of Sennûtem On one side Sennûtem is seen playing a game, on the other, his family are worshipping Osiris, Ptah-Socharis, Maât and Isis (Maspero's *Guide*, no 4912)

2007 — Funerary figures and other objects, mostly from the tomb of Sennûtem (Maspero's *Guide*, nos 3455, 3456, 5227 5229)

2100-2105 — Flint weapons and implements characteristic of the various prehistoric periods in Egypt These periods coincide in general with those of European countries, and are, as in the latter, divided into two main groups that of chipped stone, or the Palæolithic Period (the earlier), and that of polished stone, or the Neolithic Period As in Europe, the use of these stone implements continued long after the discovery of metals, and they are found

together with gold and copper objects in the tombs of the Old Kingdom and even later

**2100** — Implements of the Palæolithic Period all from the neighbourhood of Thebes. They consist chiefly of Chellean and Acheulean hand axes similar to those found in abundance in England and France, and Mousterian lance-heads together with the cores from which they were made

**2101** — Miniature blades from Helwan, from a microlithic industry of the late Palæolithic Period

**2102** — Implements from Aswan, where sandstone and quartz were used instead of flint

**2103** — *Large knives of the Neolithic Period from Wādī el Sheykh*

**2104 A-G** — Examples from the celebrated Fayyum industries, chipped and polished adzes, 'side-scrapers' and 'end scrapers' heads of lances or javelins, arrow heads of very fine work and small saws of which a number were mounted together to form the cutting edge of a sickle

**2105** — Selected examples of the period, more recent than the Neolithic, which is known as the Predynastic Period, consisting of 'sacrificial knives, marvellously worked, 'fish tail' knives, knives with a kind of handle, flint hoes scrapers, blades and saws all of very fine work

**2500** — Sheet of blank papyrus

The most important writing material, used from the earliest times until after the Arab conquest, was 'papyrus', a kind of

paper made by dividing the pith of the tall sedge called *cyperus papyrus* into thin strips, placing a row of these side by side to form one layer, and on this placing another layer with its strips running at right angles to the others, the whole being welded by pounding into a thin sheet, which was afterwards burnished. Sheets thus prepared were joined together to make a roll of any desired length. It was used for books, letters, accounts, and all such purposes. Other writing materials may be seen in this room.

**2501** — Sheet of papyrus recently made in Cairo, showing the original colour. It is very tough and flexible. No adhesive was used.

**2502** — Bundle of writing reeds.


The reed used by the Egyptians, not only for writing but for drawing and painting, was the *juncus maritimus*, modern specimens of which lie beside this exhibit. It was not split, like modern pens, the end was trimmed with a slanting cut, and the fibres were frayed out with the teeth to make a kind of brush.

**2503** — Grinders for ink.

Both black and red ink were much used for writing. The former was a mixture of fine soot, or lamp-black, with gum arabic and a little water, the latter, a similar preparation of red ochre. They were prepared in dry cakes (specimens of which may be seen in some of the palettes in this case), and the user moistened the cake and his reed when he wrote. The stone grinders exhibited here were apparently used to obtain a smooth mixture of colouring matter, gum and water.

**2504** — A collection of scribes' 'palettes'.

The 'palette', so-called, varied little in its form from the earliest to the latest times, it has a recess for holding reeds, and two

depressions for cakes of black and red ink. Occasionally the reeds were carried separately in a tube tied to the palette, as is shown by the hieroglyph  where, further, the middle object is a bag of powder for ink. The inscriptions on these palettes are conventional prayers for the well-being of the owners.

2505. — Series of 'hieratic' papyri, in approximate chronological order.

'Hieratic' is the name misleadingly given to the cursive script which was early evolved from hieroglyphic, and which was used for about three thousand years for all kinds of documents. Originally closely resembling their archetypes (see the transcription beside 2505 A), the signs changed greatly in course of time. When superseded for the purposes of daily life by 'demotic' (see under 2506) it was preserved for priestly writings — hence the name.

2505 A — Official complaint by the officer in charge of the quarrymen at Tura, near Helwan — Saqqāra, VI<sup>th</sup> dynasty. The following is a free translation —

*Year II, First Month of Summer, Day 23. The Commandant says — An order has been delivered to me (literally, to that servant) from the Vizier, to bring a detachment of the gangs of Tura to draw clothing in his presence at the Palace (at Memphis). I protest against the place chosen for the purpose, for a courier is coming to Tura shortly with a stone-barge (who could bring the clothes to us). Moreover, I have to spend six days at Memphis with this detachment before clothes are issued to it — a great hindrance to my output of work — and one day is enough time for this detachment to lose when it draws clothes. Therefore I suggest that the courier be instructed accordingly.*

2505 B — Fine hymn to Amen-Ré, who from being the local god of Thebes became, from the XVIII<sup>th</sup> dynasty onwards, the supreme god of the Egyptian Empire. The following are extracts —

*Hail. . . thou who hearest the prayer of him who is afflicted,  
Kind to him who calls upon thee,*

*Who savest the timid from the haughty,  
And judgest between the weak and the strong*

*Thou art the One, Maker of all things that are,  
The Only One, Master of what has been*

*From whose eyes men came forth  
At whose word the gods came into being*

*Who makest herbage to nourish cattle,  
And the Tree of Life for mankind*

*Who sustainest the fishes of the river,  
And the birds of heaven*

*Giving air to what is in the egg,  
Nourishing the serpent, sustaining the gnat —  
Creeping and flying things alike*

*The gods bow to thy Majesty,  
Exalting the Will of their Creator  
Rejoicing at the approach of their Begetter.*

*Thy say to thee*

*Welcome, Father of the Fathers of all Gods!*

*Who didst stretch out the heavens and spread out the earth,  
Master of what is, Creator of existing things*

*O Sovereign, Chief of Gods,  
We adore thy Will, for thou didst make us,  
We [Hear] thee because thou didst form us,  
We praise thee because thou hast cared for us*

XVIII<sup>th</sup> dynasty

**2505 C** — Copy made in Dyn VIII of a book of good counsels written by the scribe Ani for his son Khens-hotpe. The following are specimens of his teaching —

*Beware of the strange woman who is not known in her town. Do not wink at her, and consort not with her. she is a great, deep water, whose currents are unknown.*

*When you are grown up and have taken a wife and have a household, remember your mother who bore you and brought you up entirely, let her not reproach you and raise her hands to God, and He hear her complaint!*

*Death comes and takes away the child on its mother's lap as well as the old man.*

*The Habitation of God, noise is its abomination. Pray with a loving heart, whose speech is all hidden, then He will do what you ask, He will hear your words and accept your offering.*

*If you are versed in letters, people will do everything you tell them. Study literature and set it in your heart, then everything you say will be good.*

*Do not be seated while another stands who is older, or more advanced in his office, than yourself.*

*Do not answer an angry superior, keep out of his way. When he says bitter things to anyone, say sweet things to him and appease him. Contentious answers have rods (for the speaker).*

**2506** — Series of documents in 'demotic' writing on papyrus.

'Demotic' is the name given to a very cursive development of 'hieratic' writing, it replaced the latter for every-day purposes in the VII<sup>th</sup> Century B. C., and was used until it was in turn replaced, in about the III<sup>rd</sup> Century A. D., by the Coptic script (see under no. 2509).



**2506 A** — Part of a book containing legends of Setne Khaemwese, a son of Ramesses II who was High Priest of Memphis how he entered a tomb at Saqqara and discoursed with the spirits of the dead, and won from one of them a magic book over a game of draughts how he fell in love with the daughter of the Priest of Ubastet, and was inveigled into settling all his property on her and even killing his children, as the price of her favours, how he awoke and found it a bad dream, and how he was compelled to make restitution of the magic book — Thebes, Ptolemaic Period

**2506 B** — Marriage contract between Imhotep and Tahatre  
The following is a condensed translation —

*Imhotep says to Tahatre I have made you my wife To the children that you may bear me shall belong all that is mine and that I may acquire The children that you may bear me shall be mine, and I shall not be able to take anything in the world away from them to give it to another son of mine or to any man in the world I give you so many measures of wine, silver and oil, to secure your food and drink every year You shall be assured of your food and drink, which will be due from me every month and every year, and I will give it you in whatever place you will Should I turn you out, I will give you 50 staters of silver Should I take another wife beside you I will give you 100 staters of silver And my father says Take the marriage-contract from the hand of my son, in order that he may conform with every word in it, I agree therewith*

The contract is attested by sixteen witnesses — 231 B C

**2507** — Series of documents in Greek, on papyrus and vellum

The use of Greek for official and especially administrative purposes made great strides after the conquest of Egypt by Alexander

(332 B C), after the Roman conquest it became the principal written language, and continued so until the advent of the Arabs. Greek classical literature circulated widely in Egypt during the periods mentioned.

**2507 A** — *Specimens of an important group of papyri known as the 'Archives of Zenon'* Zenon, a Carian Greek, was an official attached to Apollonios, the Economic Minister of Ptolemy II, at Philadelphia (Kharâbet el Gerza) in the Fayyûm, he managed a large estate entrusted to Apollonios by the King, and he also spent much time on business in Alexandria, Palestine and Syria. The documents, which are mostly letters, are of very varied content and throw much light on Graeco Egyptian life in the III<sup>rd</sup> century B C.

**2507 B** — Series of documents of the reign of Justinian, concerning an agitation by the inhabitants of Aphroditô (now Kôm Ishgâw) to the Emperor and to Flavius Triadius Marianus Michaelius Gabrielus Constantinus Theodorus Martyrius Julianus Athanasius, Duke of the Thebaid, for the redress of fiscal abuses. The difference between the writing of the late Byzantine period and that of eight hundred years earlier (2507 A) is noteworthy.

### 2508. — Aramaic Papyri from Elephantine

In the period of the Persian domination (525-332 B C), a community of Jewish military mercenaries with their families was settled at Elephantine. They had their temple, in which the national god Yahwe was worshipped as the chief of five deities. They wrote and spoke Aramaic, a dialect closely akin to Hebrew, which had by this time become a dead language; their alphabet was the same as that of Hebrew. The two papyri exhibited are specimens

of a large number of documents, including 'ostraka', which were found on the site occupied by this colony

**2509** — Coptic manuscripts, on papyrus, vellum and paper

On the spread of Christianity the Egyptians abandoned the 'demotic' writing (see under 2506), probably because of its heathen associations, and wrote their language with the Greek alphabet, supplemented by a few letters taken from demotic for expressing non Greek sounds. The language thus written is called 'Coptic', in its written form it was used almost solely by religious communities. It is still used in the liturgies of the Coptic (Egyptian Christian) Church, but ceased to be spoken three or four centuries ago.

**2510** — 'Ostraka' of pottery

'Ostrakon' (Greek for oyster shell) is a term used for portable documents written in ink on pottery or stone. Papyrus being a commodity of some value, materials costing nothing were much used for documents that had not to be preserved, such as private letters and accounts, and writing exercises. The most widely used material was fragments of broken jars, which always lay near to hand. In later times these were even used officially for tax receipts. The series exhibited ranges from the early Middle Kingdom to after the Arab Conquest.

**2511** — 'Ostraka' of limestone

Places where limestone was broken up, either in making buildings or in destroying them, provided abundant writing material, as small pieces smooth on one side provided a good writing surface and were easily portable. For writing exercises, which had not to be moved, quite large pieces were often used. The great majority of limestone 'ostraka' come from Thebes.

**2511 A** — Probably the largest ostrakon in existence (it is over a yard long) it is inscribed in hieratic with the commencement of the famous *Story of Sinuhe*, which was composed in the XII<sup>d</sup> dynasty and may justly be called an Egyptian classic. The courtier Sinuhe relates his panic stricken flight from Egypt, for some obscure political reason, on the death of King Amenemhät I, his perilous wanderings in Palestine and Syria his life as a Syrian sheikh, the *protege* of the King of Upper Retenu, whose daughter he married how he fought and slew a mighty champion, the letters which passed between himself and the Egyptian king, who desired him to end his days in his own land, his return and enthusiastic reception by the royal family, and the close of his life as a highly honoured member of the Court. It is possible that the story, which is told with considerable skill and abounds in vivid and charming touches, is a genuine autobiography. From the tomb of Sennûtem (cf p. 30)

**2512** — Funerary Papyri. From Dyn XVIII onwards it became the custom to bury, with persons of the better class, books of a religious or rather magical character, intended to be of service in the after life. These books fall into two classes —

(a) Copies of the so-called 'Book of the Dead', which often bear the general title 'Spells for coming out by Day'. These are selections (different in every copy) of magical spells to be recited by the dead man to protect him from injury, demons and the 'second death', and to enable him to emerge from the tomb, to accompany the gods, to 'become' various divine powers, to secure acquittal at the Judgement, and for many other purposes. Most of the spells have illustrations, usually coloured and often of great artistic merit.

(b) Books describing the nocturnal passage of the Sun god through the twelve divisions of the infernal regions they often bear the title 'The Book of Him who is in the Underworld'. The fullest versions give pictures of the regions through which the Sun passes, and of the strange beings which inhabit them, with accompanying text describing them and giving the speeches exchanged between these denizens of the Underworld and the Sun as he passes by them in his boat. Many copies are greatly abridged.

These funerary books are written in hieroglyphs until about Dyn. XXI when hieratic writing comes into use for the purpose.

3000 — Body of a triumphal chariot of Tuthmosis IV. It is of wood, with reliefs on stucco, which were originally gilded.

3040 — Mummy-cover of a princess of the XXII<sup>nd</sup> dynasty named Tentkalashiri, which represents her wrapped in a pale pink shroud, and is in an admirable state of preservation. — Thebes.

3051 — Ivory tablet on which are represented religious ceremonies of the time of Menes (I<sup>st</sup> dynasty). Even at that remote age the hieroglyphic writing shows traces of a long period of development.

3052 — Lion of rock-crystal and three ivory dogs, probably pieces for playing some game. — I<sup>st</sup> dynasty.

3054 — Magnificent alabaster vase with imitation of cordage round the body. — Umm el-Gaib (Abydos), Archaic Period.

3055 — Large schist palette commemorating the victories of a king called Narmer, who may have been identical with King Menes. On one side the king, wearing the White Crown, raises his mace

against a prisoner, who seems to be from the Delta. The falcon which holds a prisoner by a rope through his nose and which stands on a bunch of plants is thought to be a symbolic statement that 6 000 prisoners were taken. The chief scene on the other side is that of the king, with attendants, marching out to inspect the slain. He is preceded by the standards of various deities. Below are two mythological animals peculiar to the Archaic Period. At the bottom the king, represented as a bull, destroys a captured fortress. — Hieraconpolis, I<sup>st</sup> dynasty.

3056 — Fine schist statuette of King Khâsekhem. On the base are representations of prisoners — Hieraconpolis, II<sup>nd</sup> dynasty.

3057, 3058. — Ivory statuettes of the Archaic Period. — Hieraconpolis

3062, 3063. — Flint daggers with gold handles, combs and arrow-heads of ivory; flint bracelets. — Archaic Period.

3066. — Stela of the 'Horus' Qa-a, a king of the I<sup>st</sup> dynasty. — Abydos

3068. — Stela of Periebsen, a king of the II<sup>nd</sup> dynasty.

3072 — Red granite statue of a priest. On one shoulder are the names of three kings of the II<sup>nd</sup> dynasty. — Memphis.

3074. — Archaic stela to the memory of a dwarf — Abydos.

3075. — Archaic stela to the memory of a favourite dog. — Abydos.

3076. — Stela of Merneith, wife of one of the I<sup>st</sup> dynasty kings. — Abydos.

3078 — Stela of King Khâsekhem — Hieraconpolis, II<sup>nd</sup> dynasty

3100 — Rectangular coffin cut from a sycamore trunk, the ends being of separate pieces and held in place by means of copper strips. The mummy appeared to have been dried rather than embalmed, the head being turned to the east and resting on a wooden headrest — Deshâsha, V<sup>th</sup> dynasty

3101 — Wooden coffin of a general named Sepa with gilded face and inlaid eyes. It is the oldest mummiform coffin in the collection — El Bersha, XII<sup>th</sup> dynasty

3102 — Coffin of the form called by the Arabs *rishî*, meaning 'feathered'. This type is only known in the Theban cemeteries and seems peculiar to the period from the VIII<sup>th</sup> to the VII<sup>th</sup> dynasties

3103 — Rectangular coffin with vaulted lid, inscribed in blue on white bands, of a woman named Nubhererdî — El Deir el-Bahari, XI<sup>th</sup> dynasty

3104 — Rectangular sarcophagus which contained the coffin of Sepa (no. 3101) the interior being covered with funerary texts and pictures of things which the deceased would require in the next world

3106 — Wooden coffin of Abdu, of the time of the Hyksos. On the mummy was found a fine dagger (no. 4012)

3108 — Bed on which the mummy was placed during the funeral ceremonies. The sides are formed by two very elongated lions — Thebes, XII<sup>th</sup> dynasty

**3270-3273.** — Earthenware houses for the use of the dead, generally known as 'soul-houses', many having the form of the houses seen today in Upper Egypt and Nubia — Middle Kingdom.

**3270.** — House with a closed court and an upper storey surmounted by a terrace. On the left is a staircase

**3271** — House of one storey with an open court in front. The two rooms open on to a verandah whose roof is supported by two rough pillars. On the first floor are two more rooms and a covered gallery in which is a large armchair for the use of the 'double'.

**3272.** — House with an inclined stairway leading up to the terrace. It has one closed room and a shelter supported by a pillar.

**3273.** — House with a vaulted roof similar to those now seen in Nubia.

**3274.** — Granary divided into five chambers. On the left a stairway leads to the roof, whence the chambers were filled. They were emptied through the small apertures near the ground which are closed by means of sliding shutters. — Akhmim, Middle Kingdom

**3331.** — Wooden goose from the tomb of King Hôr. — Dahshûr, XIII<sup>d</sup> dynasty.

**3338-3340.** — Imitation foods in earthenware and painted cardboard. — El-Bersha, Middle Kingdom.

**3345-3349.** — A prince of Asyût, Mesehti, who lived about the XI<sup>d</sup> dynasty, had two groups of 40 soldiers and a boat placed



beside his coffin (3348 and 3349). The Egyptian soldiers (3345) have lances with bronze tips and shields; the latter are each painted in a different way so that each man might recognize his equipment. The soldiers from the Sudan (3346) have bows and arrows, the latter tipped with flint. The Egyptians and negroes are marching in column of four, but the men are not arranged according to their size, and there are no insignia to mark the officers. The pleasure boat (3347) with two cabins behind is the prototype of the present-day *dahabiyas* on the Nile.

3352. — Wooden head rests (XXI<sup>a</sup>-XXVI<sup>a</sup> dynasties) one covered with a cushion of plaited straw. Near it are other examples of the same period.

3353-3362. — So-called 'heart scarabs', which were placed on the throat of the mummy; they bear a spell praying the heart of the deceased not to bear witness against him when his actions are being judged before Osiris.

3364. — Gilt stela of the New Kingdom from El-Qurna. — Thebes.

3365. — Stela of the New Kingdom, decorated with paintings representing a cemetery on the edge of the desert.

3367 A-E. — Statuettes of women placed at the disposal of the dead man, they are naked, lying on beds, and often have beside them children which they are suckling.

3381. — Funerary statuette in white faience of a noble named Ptahmose, of admirable workmanship. — Abydos, XVIII<sup>b</sup> or XIX<sup>b</sup> dynasty.

**3382, 3383** — Group in black granite representing a mummy lying on a bed and the soul in the form of a falcon with a human head revisiting the body. This was contained in the little white sarcophagus covered with inscriptions and figures. — XX<sup>th</sup> dynasty.

**3473 3475** — Mummies with falcons heads representing Osiris. The mask, the crown and the figures of the four genies are of wax. The coffins are of painted wood. — Tehna. Ptolemaic period.

**3590 3591** — *Hypocephalus*, or disks covered with figures and magical formulae which were placed under the head of the mummy for its protection.

**3610 3612** — Three alabaster Canopic jars found in the so-called tomb of Queen Tyti. The heads are very fine and may be portraits of Amenophis IV (Akhenaten) or his queen Nefretiti. — Thebes, XVIII<sup>th</sup> dynasty.

**3613 3705** — Objects found in the Valley of the Kings in the untouched tomb of Yuya and Thuyu, the parents of Tyti who was consort of Amenophis III.

Yuya lay like Tutankhamun in a nest of three mummiform coffins, which were enclosed in a rectangular sarcophagus. Thuyu had only two mummiform coffins.

The following objects should be noted. —

**3613** — Wooden bed with string meshwork and panels of gilt gesso.

**3614, 3615** — Osiris as a symbol of the Resurrection. A piece of linen on which the figure of the god was drawn was stretched on a board, and the figure was covered with earth. Barley was sown in it and was allowed to sprout.

The whole was placed in the tomb to show that just as grain—an inert substance—could produce something living, so could the dead body come to life again. For other examples see nos. 3820 and 3840.

3633. — Black varnished wooden boxes containing food for the deceased, such as joints of meat, trussed birds, etc. These joints were wrapped in linen bands like mummies. For similar examples, see no. 3823 B.

3634. — Portions of Yuya's woollen ceremonial wig.

3635. — Miniature coffin of wood, varnished black and decorated with gold leaf.

3636. — Amulets of glass and carnelian and other hard stones.

3637. — Sandals made of papyrus and grass and of leather and gilt gesso.

3638. — Bunch of twigs of the *Persea* tree.

3639. — Onions.

3641. — *Shawabti*-boxes made of wood painted to represent small shrines for a deity. They contained the wooden statuettes described under 3660.

3648. — Yuya's walking-sticks and whipstock.

3649, 3650. — Boxes painted to imitate inlaid ebony and ivory, with panels of cypress or juniper wood.

3651. — Wig-basket of Yuya, made of papyrus and imitating a dwelling-house with barred windows.

3652 — *Fine alabaster jar inscribed with the name of King Amenophis III*

3660 — *Funerary statuettes of Iuya and Thuyu These are of fine-grained woods alabaster bronze and wood covered with gold and silver foil They were contained in the boxes numbered 3641 •*

3662 — *Small alabaster vase with handle of exceptionally fine workmanship*

3663 — *Model mirror with gilt handle*

3664 — *Handle of a Hathor headed sistrum (sacred rattle) bearing the name of Thuyu*

3665 — *Kohl pot of blue faience inscribed with the name of Amenophis III*

3666 — *Second mummiform coffin of Iuya, of wood covered with gilt and silvered gesso*

3667. — *Outermost mummiform coffin of Iuya of wood covered with black varnish and ornamented with gold leaf*

3668 — *Great rectangular sarcophagus of wood covered with black varnish This contained the nested coffins of Iuya, and being mounted on a sled served as her hearse*

3669 — *Innermost coffin of Iuya, of wood covered with gilt gesso The inscriptions are in polychrome glass*

3671. — *Inner mummiform coffin of Thuyu, of wood covered with gilt gesso*

3672 — Armchair inscribed with the name of Princess Sitamun, the eldest daughter of Amenophis III and Queen Tyi, and therefore a grandchild of Yuya and Thuya

3673 — Armchair inscribed with the name of Princess Sitamun

3674 — Armchair bearing no name With it was found no 3675

3675 — *Cushion of linen and pigeon-down*

3676 — Small and light chariot of wood with facings of dyed leather and leather meshwork flooring The wheels have leather tyres It may have been used by the young princess Sitamun, whose chairs (nos 3672, 3673) were also found in the tomb

3677 — Toilet box of Amenophis III It is of wood inlaid with blue faience and ornamented with gold

3678 — Jewel box of Amenophis III and Queen Tyi, of exquisite workmanship Of wood and blue glazed faience ornamented with gold

3679 — Fine bed, painted to represent ebony with ivory panels and ornamentation

3680 — Bed, of wood with string meshwork, with gesso gilt panels

3685 — Gilt mask from the mummy of Thuya, with some of the linen which covered it still in place

**3686-3689** — Besides the imitation jars in wood painted to represent stone four of painted limestone may be specially notice! **3686** has a frog represented on its cover **3687** a seated calf and nos **3688** and **3689** calves heads

**3690-3693** — The alabaster Canopic jars of Thuyu which contain the viscera bound in linen they are furnished with miniature masks of gilt cartonnage

**3690 A-3693 A** — Set of jars similar to the preceding and containing the viscera of Iuya

**3694, 3695** — Chests which contained the Canopic jars of Iuya and Thuyu Of black varnished wood with inscriptions on bands of gold

**3704** — Outer mummiform coffin of Thuyu of wood covered with gilded gesso

**3705** — Sarcophagus of wood varnished black, and mounted on a sled which served as a hearse to carry the nested coffins of Thuyu

**3730-3794 A** — Objects from the royal tombs, some from the rock sepulchres of the Tombs of the Kings (tombs of Tutmosis III Amenophis II Amenophis III Tutmosis IV and Haremhab) others from the secret burial place at El Deir el Bahari

It seems that much of the furniture of these tombs was broken or burned by the plunderers in order to obtain the metal — even the bronze — which has everywhere been torn off

**3731-3733** — Three of the four bricks which were placed one in the centre of each wall of the sepulchral chamber to mark the cardinal points — Tomb of Tutmosis IV

**3734, 3735** — Faience cylinders imitating rolls of papyrus — Tomb of Tuthmosis IV

**3736, 3738** — Fragments of woven tapestry — Tomb of Tuthmosis IV

**3761** — Painted wooden head of a cow (compare with that from the tomb of Tutankhamûn) — Tomb of Amenophis II

**3764 D** — Two painted wooden uræi, one of which, with wings and human head, represents the god less of the Theban necropolis, Meresger — Tomb of Amenophis II

**3766** — Varnished wooden statuette of the king in his ceremonial costume

**3766 F, G** — Two panthers, of black varnished wood. These carried statuettes of the king on their backs compare the fine example in the Tutankhamun galleries — Tomb of Amenophis II

**3767** — Vulture of painted wood, representing the goddess Mut — Tomb of Amenophis II

**3772** — Shroud of King Tuthmosis III inscribed with spells from the *Book of the Dead*. The furniture from the tomb of this king included a wooden goose, wooden leopards, statuettes, rings of faience and many amulets some of which are shown in the cases

**3776** — Imitation mummy of an infant, of the XXI<sup>st</sup> dynasty, found in the coffin of Princess Sitamun

3779 — *Ceremonial wigs of the priests' mummies of the XXI<sup>st</sup> dynasty*

3780 — Gazelle which was probably the pet of a princess of the XXI<sup>st</sup> dynasty. It has been mummified and put into a coffin shaped like the animal

3782 — *Shawabti* box of King Pinutem I

3783 — Wooden panel upon which is a decree of Amûn, according all benefits to the deceased Princess Neskhonsu in the next world, and prohibiting her from injuring her surviving husband Pinutem in any way

3785 — Box of wood and ivory bearing the name of King Rimesses II

3786 — Glass goblets of various colours

3788 — Little wooden coffin containing a human liver

3792 — Inlaid box, once the property of Queen Maetkerê-Hatshepsut, but taken by the priests on account of the resemblance of the names to contain the viscera of a later Queen Maetkerê

3794 A — Very fine mirror case from the tomb of Amenophis II

8 — Fine mummy-cover of cardboard with a ground of red on which is painted a network of blue beads. The on the mask is remarkably brilliant — Saqqâra, Greek d



**3800-3823 B** — Objects found at Thebes in the intact tomb of an XVIII<sup>th</sup> dynasty noble named Maherpra

**3800** — Rectangular sarcophagus of Maherpra, of black varnished wood decorated with gold leaf and containing a mummiform coffin

**3801, 3801 A** — Quiver of painted leather, with the arrows which it contained

**3802** — *Pink leather dog collar*

**3803** — Bread for the use of the deceased

**3806** — Part of a bouquet

**3810** — Gaming board, of wood and ivory, with its dice and pieces

**3812** — Glass bracelets

**3813** — Bracelets of ebony with inlaid decoration

**3814** — *Gold clasp inlaid with polychrome glass*

**3815** — Fine blue faience bowl with figures of fish, gazelles and flowers

**3818** — Canopic chest, of the same style as the sarcophagus (no 3800), mounted on a sled

**3820** — Osiris as a symbol of the resurrection (see nos 3614 and 3615)

**3821, 3821 A** — Two spare coffins for the use of Maherpra *Their exact purpose is uncertain*

3822 A-E. — Copy of the *Book of the Dead* found with the mummy of Maherpra

3823. — Alabaster Canopic vases which contained the viscera of Maherpra

3823 A — Vases of various forms, some still sealed, which contained oil or unguents.

3823 B. — Provisions, consisting of meat, ducks and pigeons, wrapped in linen and placed in wooden boxes (compare with no 3633).

3834 A, B — Upper parts of two wooden statues of Haremhab in ceremonial costume. When they were complete they must have had very much the same appearance as those in the tomb of Tutankhamûn.

3840 B. — Box in the form of Osiris, which contained earth in which seeds were made to sprout as an emblem of resurrection (see also no. 3614) — Tomb of Haremhab

3841. — Alabaster *Lohl* pot — Tomb of Haremhab

3842. — Offering-table. — Tomb of Haremhab.

3848. — Leather canopy, in a patchwork of different colours, which protected the mummy of Isimkheb. — XXI<sup>st</sup> dynasty.

3852-3894. — Coffins of kings of the XVII<sup>th</sup> to XXI<sup>st</sup> dynasties. Originally, each king of the XVII<sup>th</sup> to XXI<sup>st</sup> dynasties reposed in solitude in his own tomb, most of these were hollowed out in the valley called Bâbân el-Mulûk, situated in the mountain of El Qur-na, which contains a necropolis of ancient Thebes (Luxor and Kar-

nah) Under the last Ramessides, however, bands of robbers plundered the tombs and did not hesitate to destroy the mummies in order to gain possession of the jewels with which they were laden. The tomb of Tutankhamun was apparently the only one that escaped the enterprise of the robbers, thanks to a fall of rock which obstructed and hid the entrance. Under the XXI<sup>st</sup> dynasty the First Prophets of Amun thought that the bodies of the kings might be better protected if all their remains were gathered together and placed in tombs which would be easier to watch. The mummies of the great Theban kings had been already maltreated when these measures were decided on: they had been unwrapped and deprived of their jewels, the massive gold coffins, which most of them must have had, had been stolen, and the gold had even been torn off the sarcophagi. It was necessary to rewrap the bodies, left bare by the thieves, and for new coffins to be provided. These relics were then placed in two or three tombs in succession in order to put the robbers off the track, finally, towards the beginning of the reign of Sheshonk I, the first king of the XXII<sup>nd</sup> dynasty, the wandering mummies received a permanent resting place. Those which were in bad condition, without a decent coffin, were placed in a small chamber of the tomb of Amenophis II at Biban el Muluk, the entrance to which was walled up. The mummies which had been repaired, and which were in possession of sound coffins, were transported to the other side of the hill between the valley of Biban el Muluk and that of El Deir el-Bahari and mixed pell mell with the coffins of the priests of Amun of the XXI<sup>st</sup> dynasty, which were also to be preserved, and were lowered into an old tomb of the XI<sup>th</sup> dynasty, the shaft of which, difficult of access but easy to guard, has its entrance half way up the cliff, behind the spur which forms the southern limit of the amphitheatre of El Deir el Bahari. Oblivion

descended, and the repose of the Pharaohs was undisturbed for 3000 years. In about 1875 some of the people of El Qurna discovered this hiding place, but it was only after long and difficult investigations that the Antiquities Department was able to lay hands on it in 1881. The tomb of Amenophis II was discovered in 1898, and all these eminent personages were brought to the Cairo Museum. Once more the mummies were unwrapped—but this time by Egyptologists and anatomists, who studied, measured and photographed them, and were able in some cases to ascertain how they died some 30 to 35 centuries ago. For example, Sequenrê (no. 3893) seems to have died in battle. Ramesses V from smallpox, and one prince buried in a nameless coffin appears, from his contorted face and body to have been poisoned. In all, these two hiding places yielded the remains of 33 kings, queens, princes or First Prophets, and of 10 persons of secondary rank.

During their ancient transfers from one hiding place to another the bodies had become to a certain extent mixed, one finding its way into another's coffin. The names of several are unknown, and a large proportion could be identified only by the late hieratic endorsements on their wrappings.

All unwrapped human mummies were withdrawn from public view in 1928.

The following royal coffins should be noted —

3852, 3853 — Coffin and cover of Queen Maetkeî and her infant daughter

3858 — Coffin of Queen Netmet, with faience inlay

3872 — Enormous coffin, in wood covered with a layer

of plaster, of Queen Ah-hotpe II, of the XVIII<sup>b</sup> dynasty (see also nos 3892, 6150)

**3873** — Lid of the coffin made for Akhenaten, or for one of the kings, his successors, who had abandoned the worship of Amun. It is sheathed in gold and inlaid with glass and strongly resembles the larger coffin of Tutankhamun. The gold mask and the king's name have been torn off, doubtless as an act of vengeance by the priests of Amun. — From the so-called tomb of Queen Tyi in the Valley of the Kings, Thebes.

**3874** — Coffin and mummy of Amenophis I, son of Amosis I. The mummy is clothed in a shroud, held in place by bands of linen. The mask is of wood and painted cardboard of similar work to that of the cover. This is the only one of the royal mummies which was not unwrapped for examination.

**3877** — Coffin-lid of Ramesses II, who reigned 67 years and filled Egypt with monuments. The most famous of the Pharaohs, he waged long wars against the Hittites and their numerous allies, but despite brilliant victories, of which we have epic accounts, he failed to maintain Egypt's imperial power.

**3881** — Coffin lid of Seti I, father of Ramesses II.

**3882** — Coffin of Thutmose IV, found in the tomb of Amenophis II in 1898.

**3886** — Coffin of King Kamose of the XVII<sup>b</sup> dynasty, discovered by Mariette about 1854. As the name was not inscribed in a 'cartouche', it lay forgotten in the Museum store until 1906, when the inscription 'King Kamose' was noticed.

3898 A 3991 — Jewellery of the XII<sup>th</sup> dynasty from Dahshur.

3898 A — Fine dagger of copper with a handle inlaid with semi precious stones

3901-3903 — Little gold chains with simple links to which pendants are attached. *These are very fine examples of ancient jewellery*

3904 — Openwork rosettes of gold joined by minute chains supporting a medallion with a design of an ox lying down

3905-3909 — Various hieroglyphic figures of gold inlaid with stones

3922, 3923 — Two gold falcons which formed the ends of bead collars

3925 — Crown of Princess Khnumet, composed of gold wires studded at intervals with inlaid stars and held together by six inlaid floral designs resembling Maltese crosses in shape

3926 — Crown of Princess Khnumet, composed of inlaid rosettes and lyre shaped pieces

3931 — Gold needles for threading beads

3932 — Bracelets of mother of pearl, carnelian, lapis lazuli and turquoise

3945 — Fine collar, composed of seven rows of beads of gold and semi precious stones

3951 — Amethyst necklaces

3952 — Gold shells

3957, 3960 — Scarabs of lapis lazuli and other stones.

3965 — Gold shell, with a carnelian centre

3968, 3969. — Clasps of a bracelet, of gold inlaid with carnelian and bearing the name of Amenemhêt III

3970, 3971 — Very fine pectorals of gold inlaid with carnelian, lapis lazuli and turquoise, bearing the names of Senusret III and Amenemhêt III

3976-3981 — Six little gold lions, pieces for playing some game

3983. — Fine gold pectoral inlaid with stones and bearing the name of King Senusret II

3986, 3987 — Two falcons' heads of gold which formed the ends of an *use/h* collar.

3991 — Silver diadem inlaid with semi precious stones

3995-3999 — Objects from the robbed tomb of a princess called Sit Hathor-Iunet beside the pyramid of King Senusret II at El Lahûn They were discovered embedded in mud in a recess in a corner of the tomb — VII<sup>b</sup> dynasty

3995 — Gold tubes for binding the ends of a wig

3996 — Scarab, inlaid with semi precious stones

3997. — Silver mirror with a handle inlaid with white paste, carnelian and obsidian

3998 — Gold pectoral inlaid with paste and semi precious stones bearing the name of King Senusret II

3999 — *Diadem of gold* with rosettes and a uraeus inlaid with paste and stones

4000 4003 — Four bracelets of gold turquoise and amethyst of the I<sup>st</sup> dynasty from the arm of a queen buried at Abydos

4004 — Gold bee of the IV<sup>th</sup> dynasty

4005 — Pendant in the form of an ox I<sup>st</sup> dynasty from Nag el Deir

4006 — Pendant in the form of an antelope I<sup>st</sup> dynasty, from Nag el Deir

4008 — Four gold shells of the II<sup>nd</sup> or III<sup>rd</sup> dynasty

4009 — Gold nugget of the IV<sup>th</sup> dynasty

4010 — Very fine falcon's head the eyes each of one piece of obsidian The body of the bird was of copper — Hieraconpolis, VI<sup>th</sup> dynasty

4012 — Dagger of the time of the Hyksos king Apepa, found at Saqqâra on the mummy of a man with a Semitic name, Abdu (his coffin is no 3106)

4013-4015 — Necklaces of large gold beads from El Bersha — XII<sup>th</sup> dynasty

4016 — Necklace of electrum shells — VI<sup>th</sup> dynasty

4017, 4018 — Gold lions of the VI<sup>th</sup> dynasty



4020. — Gold falcon — VI<sup>th</sup> dynasty.

4030-4057. — Objects found in the coffin (no 3888) and on the mummy of Queen Ah-hotpe, mother of King Amosis of the XVIII<sup>th</sup> dynasty Among them note —

4030. — Silver boat with its crew, representing the craft which conducted the dead man to the sacred necropolis of Abydos

4031. — *Large golden flies hung from a gold chain* They may possibly be some military decoration

4032. — Silver axe with horn handle.

4034. — Curved sceptre of black wood, round which a gold ribbon passes spirally.

4036. — Admirable gold chain 0.90 m in length, from which hangs a very fine scarab

4037. — *Usekh* collar of gold

4038 — Fine pectoral in the form of a shrine in which King Amosis can be seen with Amun and Rê, of gold inlaid with semi-precious stones

4039. — Bracelet with a double lunge, decorated with fine figures in gold on a background of lapis lazuli

4040. — Gold object found on the head of the mummy of Queen Ah-hotpe

4041, 4044, 4045 — Bead bracelets of gold and semi-precious stones, bearing the name of King Amosis

4046 — Bracelet decorated with a vulture gold inlaid with stones

4047 — Two lion's heads one of cast bronze or copper and the other of gold

4048 — Nine axe-like figures of silver and gold, symbolizing a company of nine gods

4049 — Massive gold boat mounted on a wooden chariot with four bronze wheels Of the crew, three are of gold and the rest of silver

4052 — Gold anklets

4053 — Thick bracelet of gold without decoration

4054 — Gold armlets

4055 — Fine golden dagger of which the blade is damascened and decorated with scenes treated in Aegean style The sheath is of gold

4056, 4057 — Two daggers with bronze blades

4060 — Earrings of Ramesses XI, which were attached to the lobe by means of gold tubes one fitting within the other and resembling those of Tutankhamun and Seti Menephtah (no 4193)  
— XX<sup>th</sup> dynasty

4061 — Gold finger stalls of the High Priest Mescherti — Thebes XXI dynasty

4062 — Gold pectoral of Ramesses III — XX<sup>th</sup> dynasty

4063 — Gilded wooden pectoral of Ramesses III

4064, 4065. — Pretty bracelets which belonged to the Priest-king Pinûtem I, of gold, carnelian and lapis lazuli. — XXI<sup>st</sup> dynasty.

4070 — Small gold ornaments of very delicate work, which formed part of a pectoral or a collar. — Abydos, XX<sup>th</sup> dynasty.

4071. — Small gold figures of gods. — XXI<sup>st</sup> dynasty.

4072 — Lotus pendant of gold inlaid with glass. — XXI<sup>st</sup> dynasty.

4073. — Finely modelled head of a lion.

4080. — Small pendant of green felspar (Amazon stone) mounted in a gold network. — XX<sup>th</sup> dynasty.

4109. — Small silver spoon decorated with a gold figure of Victory — Delta, Græco-Roman period.

4121. — Small amulets, all cut from ingots of gold, mounted on a board. Note the little palm tree, the boat of Socharis, the figures of Isis and a ram's head, all of which are of admirable work. They were discovered at Saqqâra in the neighbourhood of the pyramid of Unas. — Saite period.

4125. — Garment of gold and faience beads, from the mummy of a commander of the Egyptian fleet. — Saqqâra, XXX<sup>th</sup> dynasty.

4132. — Byzantine chain, of gold, with two medallions for attachment.

4133. — Gold plaques, decorated with a figure of Ahuramazda (Ormuzd), which decorated a belt of the Achæmenid style.

4142, 4143 — Two gold diadems for the head of a mummy, with a Gorgon's-head design — Roman period

4160 — Soul bird of remarkable design, and amulets of lapis lazuli and other semi precious stones all found on a mummy — Fayyum

4170-4177 — Sacred vases and utensils of silver, from Tukh el Qaramus — Delta Greek period

4170 — Large gold chain, having for clasps two griffon heads in the Achæmenid style

4171 — Inlaid gold pectoral

4172-4177 — Six fine gold bracelets of which the last (4177) decorated with granular work, and bearing a figure of Eros holding a cup, is a fine specimen of the goldsmith's art

4190, 4191 — Jewels of Queen Tyi — XVIII<sup>th</sup> dynasty

4190 — Bird collar of gold

4191 — Collar decorated with four rows of long gold beads

4192-4199 — Jewels of Queen Tewosret — XIX<sup>th</sup> dynasty  
No 4193 is a pair of earrings bearing the name of King Seti-Meneptah

4210-4218 — Objects from Tell Basta (the ancient Bubastis), found in the ruined house of a jeweller, who sometimes melted down broken objects

4210 — Strings of gold and carnelian beads and pendants

4212, 4213 — Bracelets of gold bearing the name of Rameses II and decorated with lapis lazuli — XIX<sup>th</sup> dynasty.

4214 — Gold vase, the handle used for hanging it passes through a little figure of an ox lying down

4216 — Silver jug The gold handle is in the form of a goat standing on its hind legs

4217 — Flat silver dish, the centre of which is occupied by a gold cone

4218 — Gold cup in the form of an open lotus — XIX<sup>th</sup> dynasty

4220 — Censer of gilded wood — Dimê, Ptolemaic period

4221, 4222 — Blue faience hippopotami, put into tombs of the Middle Kingdom so that the deceased could enjoy the pleasures of the chase — Thebes

4223, 4225 4229 — Statuettes of men and women in festal costumes — XIX<sup>th</sup> and XX<sup>th</sup> dynasties

4232 — Fine wooden head of a woman, the wig is covered with a kind of black paste on which are gilt ornaments — El Lisht XX<sup>th</sup> dynasty

4244 — Ivory statuette of King Cheops, who built the Great Pyramid at Giza No other statuettes or statues of this king are known — Abydos, IV<sup>th</sup> dynasty

4251 — Statuette of Ptah in green stone It was covered with a sheet of gold, which may be seen on the plaster cast near it

4257 — Head of Queen Tyi, in grey schist — Sinai, XVIII<sup>th</sup> dynasty

4258 — Bronze breast plate of very fine work — New Kingdom

4260-4263 — Gilded masks of Græco Roman mummies They are usually of plaster linen or papyrus covered with gesso — Meir, I century A D

4275 — Rectangular lead coffin of Roman date, probably imported from Sidon — Serapeum Saqqara





4276 — Richly painted and decorated gold mask — Meir, Greek period



4310, 4320 — In the II<sup>nd</sup> century of our era there were Greek artists in the Fayyum who painted portraits of the dead on wood or linen with wax as the medium, these portraits were placed on mummies, as may be seen from the specimens exhibited Some of them are remarkably well executed, they are very interesting inasmuch as they reveal the variety of the races established at that time in Egypt


4371 — Limestone flake on which is a sketch plan of a royal tomb in the Valley of the Kings, consisting of a series of corridors, with small lateral chambers, of which the doors, painted yellow, are shown laid flat This plan, which was doubtless used by the foremen had notes of the dimensions in black ink, but these have almost completely disappeared — Tombs of the Kings, XX<sup>th</sup> dynasty


4411-4493 — Figures of gods and their emblems The Egyptians, especially in late times, had an amazing number of


gods. A city or local god was often identified with whatever god had become predominant. Most gods had their sacred animals; Amen-Ré had a ram, Sebek a crocodile, Thoth an ibis or baboon, Horus a falcon, and so on. Two or more gods were often combined, and new ones were freely imported from Palestine and even further afield.


*Amon* , originally a local god of Thebes, later became the god of all Egypt. He is usually represented as a human figure with two high plumes on his headdress. He was identified with the solar god Ré  of Heliopolis, with the ithyphallic god Mtn  of Coptos, and even with the imported god Bés .


*Anubis* ,  was a god who protected the dead, he always has a jackal's head.


*Apis* . A bull, chosen for its peculiar markings and called by this name, was kept and paid divine honours at Memphis from very early times. When each Apis bull died it was buried in the Serapeum at Saqqâra.



*Bés* , an extraordinary combination of man and lion, presided over the toilet, birth, sleep, etc. He appears to have been imported into Egypt from the South during the New Kingdom.


*Hathor* , a goddess of love, music and dancing, often has a cow's head with a disk between the horns. Her emblem is the sistrum (sacred rattle).


*Horus*  was the god of Edfu, and is usually shown with a falcon's head

*Horus the Child*  the Harpocrates of the Greeks, was the son of Osiris and Isis. He is usually shown wearing the youth's side lock and putting his finger to his mouth



*Imhôtep*  (Imouthes) was originally a high functionary under king Zoser (see no 6009), in late times he was deified as the son of Ptah and was considered as a god of healing. He is represented seated, holding an open roll of papyrus on his knees

*Isis* , wife of Osiris, is mostly represented with a seat  (the hieroglyphic sign of her name) on her head, but often with the lunar disk. Statuettes representing her as suckling her child Horus were very popular


*Khnûm* , who modelled men on a potter's wheel, has the head of a ram and was chiefly worshipped in the district round Aswân. His wife was the goddess Satet



*Mut*  was the wife of Amûn, the Theban god, and is usually shown wearing the Double Crown of Upper and Lower Egypt. Their son was Khonsu, who mostly wears the lunar disk and the youth's side-lock of hair, but is sometimes represented with a falcon's head






*Maât*   was the goddess of Truth, and is represented with a feather on her head


*Nefertum* was a Memphite god, and is represented as a man wearing a lotus flower on which are two feathers

*Neith* , mother of the sun, the great goddess of Sais, wears the crown of Lower Egypt Her emblem is a pair of arrows


*Nephthys* , who was the sister of Isis, and helped her to resuscitate Osiris, has upon her head the hieroglyphic sign  of her name




*Osiris* , the great god of the dead, was perhaps originally a Delta deity, but the chief centre of his worship was at Abydos His usual head-dress is the crown of Upper Egypt flanked by two feathers



*Ptah* , and *Sekhmet*  were the chief deities of Memphis. The former has the form of a mummy, with skull-cap, and holds a composite sceptre, the latter is lioness-headed

*Ré* , the Sun-god of Heliopolis, usually has a falcon's head, often crowned with the solar disk It is difficult to distinguish his statuettes from those of Horus the Elder, with whom he was sometimes identified

*Serapis* was a late combination of Osiris and Apis which became very popular with the Greeks He has many different forms

*Teweret*  the Thovêris of the Greeks presided over births, and has the form of a pregnant hippopotamus

*Thôth* , , , the god of Hermopolis (Ashmunein) was the god of writing and the sciences. He always has the head of an ibis

*Ubastet* ,  was the goddess of Bubastis and is almost always represented as cat headed

Although many other gods are represented in the collection, the above are the most common and important. It is hoped that these brief notes will aid the visitor in identifying them

4411 — Statuette of Amûn, identified with Bès, brandishing a mace

4415 — The goddess Mût, with a worshipper before her — Serapeum, Saite period

4425 — Statuette of Amûn with two faces, that of the ram of Khnûm, and that of the jackal of Anubis

4429. — Fine bronze figure representing Nefertum a god of Heliopolis — Serapeum, Saite period

4430 — Statuette of Ubastet cat headed holding the *menat* and having a basket on her arm

4465 — Two serpents with human heads on a hollow stand. These are forms of the god Atum

4480 — Ptah, in the form of a mummy, holding his sceptre

4486 — Lion headed goddess

4490 — Bronze figure of the Apis bull, an incarnation of Ptah mounted on a sled

4491 — Fine statuette of the Apis bull (note the inverted triangle on his forehead) On the stand is a bilingual inscription in hieroglyphic and Carian — Serapeum, XXVI<sup>th</sup> dynasty

4492 — Apis bull kneeling, an unusual posture — Serapeum

4493 — *Osiris Apis (Serapis) of bronze, standing with his bull's head covered with a head cloth* On his forehead is an inverted triangle, the distinctive mark of Apis — Serapeum *Saite period*

4495 — Stela with a scene of Apis being transported to his tomb on a boat mounted on wooden wheels the god is being mourned by Isis and Nephthys — Kôm el Fakhri XXVI<sup>th</sup> dynasty

4496 — Stela from the Serapeum dated to the reign of Necho

4500 — Bronze breast plate of the goddess Ubastet

4510 — Baboon headed Thôth wearing the lunar disk, and seated on a raised platform

4512 — Thôth ibis headed, and holding in his beak the goddess Maât He is flanked by two baboons

4515 — Group representing Horus and Thôth standing and pouring water over a kneeling person — Serapeum Saite period

4517 — *Magnificent bronze figure inlaid with gold representing Imhôtep seated with an unrolled papyrus on his knees*

4600 — The Nile god holding the symbolic plants of Upper and Lower Egypt — Serapeum Saite period

4602 — God crowned with a five-pointed star perhaps Orion — Serapeum, Saite period

4610 — Bronze figure of Hathor, with the head of a cow — Saite period

4613 — Selkis, in the form of a scorpion with human head and hands

4614, 4615 — Sacred rattles (*sistra*), emblems of the goddess Hathor, bearing the names of Darius I and Apries

4632, 4633 — *Menat amulet*  with figures or emblems of Hathor

4634 — Bronze crowns and head-dresses of the goddess Hathor.

4635 — Limestone statue of the god Ankhêret (Onuris), clothed in a long robe and a corselet of metallic scales The head is missing — Ptolemaic period

4656 — Pretty statuette of an ichneumon, seated on its haunches on the top of a column — Sais

**4658** — Stela featuring the Canaanite god Reshep, who was introduced into Egypt at the beginning of the XVIII<sup>th</sup> dynasty — Mitrahina

**4659.** — Stela featuring the Syrian goddess Qadesh standing naked on a lion

**4680** — Figure of diorite and electrum, representing Osiris beginning his resurrection. It is perhaps an image of one of the colossi seen by Herodotus in the temple of Sais — XXVI<sup>th</sup> dynasty.

**4689** — Isis leaning backwards, her arms are fringed with wings.

**4697** — Bronze breast-plate with head of Isis

**4698** — *Menat* on which is represented a figure of Isis suckling Horus

**4725** — A mummyform Osiris, flanked by Isis and Horus. Behind him is a little column surmounted by a uræus — Serapeum, Saite period

**4726.** — Limestone statuette of a crocodile with falcon's head, representing Sebek ré, the god of Kôm Ombo


**4750, 4751.** — Two fine specimens of the so-called 'stela of Horus upon the crocodiles' or 'cippi of Horus'. They were set up in houses that the god might prevent malevolent animals — lions, serpents, crocodiles, scorpions, etc — from entering by seizing them as they tried to pass. In addition, the texts engraved on the stela helped to ward off these undesirable guests and served as a protection against their bites or stings — 4750 from Alexandria, 4751 from Mitrahina

4752. — Black granite statue with plinth of a priest, Zeher, who knew the art of curing scorpion-stings, snake-bites, etc. To benefit his fellow men, he had his statue and its plinth covered with the magic spells which prevented the poison from taking effect. When anyone had been stung, all that was necessary was to pour water over the statue: this water became imbued with the virtue of the spells, and one had only to scoop up the liquid which had run into the depression in the plinth and give it to the victim to drink, to effect the latter's cure. — Athribis, time of Philip Arrhidæus, about 320 B. C.

4766-4790. — Ostraka, or drawings and inscriptions on stone, of which the Museum possesses a very large collection, mostly from the Tombs of the Kings at Thebes. While the workmen were cutting the royal tombs, which sometimes penetrate the rock for more than 100 metres, the artizans who were not on duty amused themselves by collecting fragments of limestone at the entrance to the underground chambers, on which they drew pictures to suit their fancy, or inscribed poetry of their own composition (for literary ostraka see no. 2511).

4766 — Pretty drawing in red of a king praying

4768 — Princess in a long transparent dress, drawn in black

4772 — Two Nile-gods, crowned with water-plants, tying plants symbolising Upper and Lower Egypt to the sign .

4773. — Kneeling figure, drawn in black and signed by the artist, 'the draughtsman Ranofre'.

4780 — Ramesses IV pushing two prisoners before him

4783. — *Battle between a king and queen in chariots.*

4784. — *Ramesses IV in his chariot, taking prisoners.*

4785. — *Two soldiers wrestling. — XX<sup>th</sup> dynasty.*

4790. — *Sketch of a head, the red draft corrected in black.*

5101. — *Model of the gateway of a temple or private house.*  
— *Ptolemaic period.*

5102. — *Model of a door. — Ptolemaic period.*

5103. — *Model of a stairway. — Ptolemaic period.*

5104-5110. — *Models of columns. — Ptolemaic period.*

5111. — *Part of a small pyramid, of fine blue faience. —*  
*El-Qurna, XVIII<sup>th</sup> dynasty.*

5115. — *Frieze, decorated with lotus flowers, from the palace*  
*of Ramesses III at Tell el-Yahudiya. — Delta, XX<sup>th</sup> dynasty.*

5117. — *Plaque of faience, representing figures of Asiatic and*  
*negro prisoners, from the sandstone door of the palace of Ramesses*  
*III at Medinet Habu. — Thebes, XX<sup>th</sup> dynasty.*

5125. — *Small faience plaques, forming a frieze of the fan-*  
*tastic birds called *reh'yt*. From the Palace of Ramesses III at Me-*  
*dinet Habu. — Thebes, XX<sup>th</sup> dynasty.*

5127. — *Plaques similar to no. 5517, from Tell el-Yahudiya.*  
— *Delta.*

5128. — *Plaque of similar form to the preceding. — Coptos.*

5129. — Plaque similar to no 5117, from Medinet Habu — XX<sup>th</sup> dynasty

5130 — Long wooden baulk which formed one of the sides of a sled which transported the coffin of Ramesses V to his tomb — Tombs of the kings

5135, 5136. — Frames containing faience disks which decorated the walls of a temple of Ramesses III at Tell el-Yahudiya — Delta, XX<sup>th</sup> dynasty

5160 — Door of a tomb, of the midribs of palm branches and mud — Meir XII<sup>th</sup> dynasty

5181. — Bronze door hinge — Saite period

5192 — Bronze door-hinge bearing the name of king Psammetichus II — XXVI<sup>th</sup> dynasty.

5207 — Bronze razors of various dates

5216 — Axes of various dates

5261. — Toilet tray or perfume-box shaped like a woman swimming and holding a goose whose body forms the receptacle

5266 — Toilet spoon with the bowl, shaped like a 'cartouche', emerging from an open lotus

5289. — Toilet spoon representing a dog with a fish in his mouth

5290. — Toilet spoon representing a young woman standing in a boat and gathering lotuses



5291 — Toilet spoon representing a bald slave carrying a large jar

5300 — Curious group of a mother killing lice in her daughter's hair

5320 — Calf lying down, hollowed out to form a perfume-box, the head and the back of the animal form the cover — New Kingdom

5323 — Kneeling man, of wood, carrying on his shoulder a hamper which forms a pot for eye-salve — El Qurna, Thebes, XVIII<sup>th</sup> dynasty.

5326, 5327 — Two round pieces of painted parchment which covered tambourines

5330 — Small wooden tortoise holding pins with dogs' heads, from an XI<sup>th</sup> dynasty tomb at Dirâ Abu l Naga, Thebes

5365 — Wooden lyre — Meir, XII<sup>th</sup> dynasty

5377 — Barrel shaped drum The handles are decorated with little palmettes in the style of the XVIII<sup>th</sup> dynasty

5460 — Large wooden sled used to convey a boat (no 6) from the river to one of the pyramids of Dôshûr The Egyptians rarely used wheels in transporting heavy weights the sled being almost invariably employed. Even the obelisks of Queen Hatshepsut are represented in the reliefs of El Dair el Bahari as mounted on sleds

5505, 5506 — Impressions of scarabs on mud, used to seal the shababu boxes of the Priests of Amun at Thebes

**5507, 5508** — Sealings similar to the preceding, on which are the names of kings of the XXVI<sup>th</sup> dynasty, they were used to seal rolls of papyrus when tied up

**5510** — Vase bearing the name of Tuthmosis III The inscription under the name and royal titles states that the capacity was 21 *hin* The *hin* was thus about 0.45 litre — Saqqâra, XVIII<sup>th</sup> dynasty

**5511** — Great weight, with hemispherical top, weighing, according to its inscription, 260 *deben*, and bearing the name of King Taharqa (Tirhakah) The *deben* was about 91 grammes. — XXV<sup>th</sup> dynasty

**5512** — Weight in the form of a calf's head The inscription, of Seti I, gives its weight as 300 *deben* The chips on the neck are not accidental but resulted from the maker knocking off small pieces to reduce it to the required weight — Grey granite, Saqqâra, XII<sup>th</sup> dynasty

**5513, 5514** — Bronze and silver measures for liquids, with divisions marked as small as  $\frac{1}{128}$  — XVIII<sup>th</sup> dynasty

**5519** — Part of a cubit measure with astronomical details The cubit varied considerably during Egyptian history, the average length being about 20.62 inches (0.524 m) It was divided into seven 'palms', which in turn were divided into four 'digits' In the present example the digits are also subdivided — Sais, XXVI<sup>th</sup> dynasty

**5562** — Terracotta statuette of a faun reclining on a wine-skin — Naucratis, Græco-Roman period

5770, 5771 — Two large bronze keys from the White Monastery near Sohāg — Coptic period

5800. — Two tapestry woven panels representing a large figure of a king or a dancer flanked by registers of small dancers or horsemen — Coptic period

6000. — Small alabaster statuette of King Pepi II represented as Harpocrates. The right hand, now missing, was touching the lips. The attitude is very unusual for a king — Saqqāra, VI<sup>th</sup> dynasty

6001. — Head of a granite statue from a mastaba at Giza — IV<sup>th</sup> dynasty

6002 — Three fine limestone statuettes of a man named Ikhekhi, from his tomb at Saqqāra — VI<sup>th</sup> dynasty

6003-6006. — Four limestone heads, likenesses of the son, daughter and other relatives of Chephren. These heads never belonged to statues, they were put in as they are beside the dead persons in order to ensure the recognition of the latter in the hereafter — Giza, IV<sup>th</sup> dynasty

6007. — Granite coffin, representing a house of a noble called Uiren. On the cover, in sunk relief, is the representation of a panther skin — Giza, IV<sup>th</sup> dynasty

6008 — Statue of King Zoser in painted siliceous. It was found in place in a small stone chamber on the N of the Step Pyramid. It was during his reign that the in stone of fine brickwork seems to have originated — III<sup>rd</sup> dynasty

6009 — Base of a limestone statue of King Zoser bearing a dedicatory inscription by Imhôtep (see p. 72)

6010 — Niche from the mastaba of the dwarf Seneb. The jambs are decorated with interesting reliefs especially that in which Seneb is shown carried in a palanquin. This dwarf must have been a man of substance for inside the right jamb the number of his cattle is recorded. If we are to believe the figures given, he had 10 015 oxen, 10,000 cows, 12 017 jackasses, 10,200 she-asses, 10,205 rams and 10 103 sheep. Dwarfs were often given charge of nobles' wardrobes and pet animals, and were sometimes trained as goldsmiths. It may be that there was a practical reason for this, since if a deformed dwarf made off with the objects he was employed to guard he would be easily traceable. Seneb was perhaps born of noble parents: he had the title of Chief of all the Dwarfs of the Clothing. He married a lady who was a 'Royal Relative'. For his statuette, see no. 6055 — Giza, 1<sup>st</sup> dynasty.

6011 — Limestone figure of Hetep, found in place in a little room in his funerary chapel at Saqqara. He is represented squatting, crouching on knees, and buried in a cubical block. The position seems to originate from that taken up in a carrying chair (see nos. 6010 and 6041) and it is the prototype of the New Kingdom statues *en paquet* (cf. no. 418) — XII<sup>d</sup> dynasty.

6012 — Smaller figure of the same man as no. 6011 in grey granite.

6013, 6014 — Two red granite statues of Queen Hatshepsut, found at El Deir el Bahari (Thebes). The queen is dressed as a man and wears a false beard. These formed part of a series, all of which were broken and buried by Tuthmosis III.

6015, 6016 — Colossal statues of Amenophis IV, which, although of a date previous to the schism, and coming from Karnak, already show all the characteristics of the statues of this king after he changed his name to Akhenaten. They were found in 1925, on the site of a temple that he, during the earliest years of his reign, had erected to the Aten—the solar disk—some distance to the east of the great Temple of Amûn. They formed part of a series of such statues which stood against the pillars round a peristyle court, and of which recent excavations have brought to light a considerable number. After the king's death the temple was destroyed by the Priests of Amûn and the statues were broken up and buried, some at a depth of 7 metres.

6017. — Part of a granite stela, dated to the fifth year of King Menephtah, commemorating his victories over the Libyans and the Peoples of the Sea. The text gives the number of hands, etc., collected from the dead. — Delta, XIX<sup>th</sup> dynasty.

6018. — Group, in fine limestone, found at Abydos, representing King Haremhab seated in company with the Osirian Triad (Osiris, Isis and Horus).

6019. — Group, in dark granite, of the same character as the last, but smaller and in better condition, also from Abydos. — XIX<sup>th</sup> dynasty.

6022 — Fine marble statue of a Greek or Roman orator, from Ehnasya

6023 — Granite mummiform sarcophagus, re used for Bant anath a daughter of Ramesses II The name of the original owner, a man has not been discovered — XIX<sup>th</sup> dynasty, probably from Thebes

6024 — Sarcophagus of quartzite made for Hatshepsut before she became 'king' It was found in an unfinished tomb high up the face of a cliff in a lonely *wady* called the Valley of the Apes, to the south of the Tombs of the Kings She was actually buried in sarcophagus no 620

6025 — Alabaster sarcophagus of Queen Hetepheres — IV<sup>th</sup> dynasty

In March 1925 an intact shaft, filled in with laid and mortared masonry was discovered *about 100 metres* from the east side of the Great Pyramid at Giza When the filling of the shaft was removed it was found that the tomb chamber at the bottom, more than 30 metres below ground, was also intact and contained a closed alabaster sarcophagus, the remains of a great golden canopy and of a quantity of other funerary furniture and boxes adorned or cased with gold, together with vessels of gold, copper alabaster and pottery, toilet implements of gold and other materials, silver anklets or bracelets, copper tools, etc The bed, canopy and box for storing the bed curtains bear the names and titles of King Snefru father and predecessor of King Cheops, builder of the Great Pyramid but the inscriptions on other objects make it clear that the burial equipment is that of Queen Hetepheres wife of Snefru and mother of Cheops The sarcophagus was quite empty The

Canopic chest (no. 6047) was found walled up in a niche on one side of the chamber.

It is believed that the Queen's original tomb was elsewhere, probably at Dahshûr, and that, in consequence of the tomb having been plundered, Cheops ordered the whole burial to be transferred to Giza. See nos. 6041-6047, 6160-6164.

6026. — Coffin of a royal prince, perhaps one of the sons of Ramesses III, found at Deir el-Medina (Thebes). The face, finely modelled, appears to be a portrait.

6027-6029. — Necklaces and bracelets in gold and semi-precious stones, of the VI<sup>th</sup> and XII<sup>th</sup> dynasties, from Saqqâra.

6030. — Fine pectoral of silver gilt and lapis lazuli, representing the god Khnum seated on a lotus and flanked by the goddesses Hathor and Maât. It belonged to a princess called Kama of the XXII<sup>nd</sup> dynasty. — Tell el-Mukdam, Delta.

6031. — Part of the ancient restorations of the Great Sphinx at Giza, consisting of fragments of the beard and the support between it and the throat. Note also the casts of a fragment of the beard and the uræus from the brow, now in the British Museum.

6032. — Limestone weight from the Fayyûm, weighing 138 kg.

6033. — Great limestone sarcophagus of Ashait, one of the wives of a King Mentuhotpe of the XI<sup>th</sup> dynasty. Like no. 603 it was found in a pit under the paving of the XI<sup>th</sup> dynasty temple at El-Deir el-Bahari (Thebes). It should be noticed that the queen, to judge from the scene inside, was much darker than the Egyptians. It is an excellent example of Middle Kingdom art before it attained its perfection in the XII<sup>th</sup> dynasty.

**6034** — Wooden coffin of Ashait found inside no 6033. The mummification of Ashait was very perfectly carried out, and there was no incision on the left side as in the case of the New Kingdom royal mummies.

**6035** — Leaf of a wooden door from a funeral chamber at Saqqāra with a dedication by the sons of the deceased mentioning the name of the sculptor Jihu — VI<sup>th</sup> dynasty.

**6036** — Mummiform coffin of Petosiris, High Priest of Thoth at Hermopolis Magna about the end of the IV<sup>th</sup> Century B. C. It is inlaid with very delicate hieroglyphs of glass mosaic. The inscription gives his numerous titles and identifies each member of his body with that of a particular deity. Petosiris had a very fine tomb resembling a temple, decorated with scenes both in Egyptian and Greek styles — Tūna.

**6037, 6038** — Composite sphinxes of Græco-Roman date (no 6037 from Coptos, Upper Egypt).

**6039** — Very fine uninscribed limestone sarcophagus in the form of a house, from the mastaba of a VI<sup>th</sup> dynasty noble named Ra-wêr at Giza. Its thickness is remarkable.

**6040** — Fine head, of green volcanic rock, of an early XVIII<sup>th</sup> dynasty king. It was discovered in the foundations of the pylon of Amenophis III at Karnak.

**6041-6047** — Objects from the tomb of Queen Hetepheres (see nos 6025, 6160-6164) — Giza, IV<sup>th</sup> dynasty.

**6041** — Carrying-chair. Only the gold is ancient; the wooden parts of the chair as found were either completely



decayed, or shrunk to about one-sixth of their original volume, and could not be used in the reconstruction. The framework was of a brown wood perhaps cedar (of Lebanon), the strips bearing the inscriptions were of a black wood represented by ebony in the reconstruction. Four pieces of the wood were perfectly preserved in a shrunken state and permitted an exact reconstruction of the chair, the only doubtful points being whether the ends of the framing of the floor were rectangular or mitred, the length within two centimetres, of the carrying poles and the exact size of one mortise.

6042 — Alabaster vases and dishes

6043. — Gold beaker and two gold toilet dishes

6044 — Copper ewer and basin

6045 — Copper tools left by the workmen in the tomb

6046 — Box containing eight small alabaster vases, each inscribed with the name of the perfumed ointment which it contained. The woodwork had almost completely perished, but that shown is an exact restoration based on the fragments of the original.

6047 — Alabaster Canopic chest. It is a remarkable fact that although over 5 000 years have elapsed since the viscera were placed in the chest, much of the fluid (water and soda) in which they were steeped (visible through the glass) still remains in three of the compartments.

6049 — Head of Senuwret III., of dark granite, from Medamûd (Luxor). Several portrait heads of this king are known (nos. 1

340 and 6149) all of which show the same general peculiarities shared to some extent by his son Amenembét III (see no 6061) — XII<sup>d</sup> dynasty

6050 — Four heads which were made either to engage in a wall or to form part of the base of a statue. They are of the III<sup>d</sup> dynasty and were found in a pit at Saqqâra. Compare nos 502 and 505

6051 — *Colossal red granite head, probably of King Userkaf of the V<sup>d</sup> dynasty.* No other remains of a colossal human statue of the early period are known. It is remarkable that, although the rest was completely broken up, the features are intact. The head bears evidence of being unfinished. — The 'Ruined Pyramid', Saqqâra

6052 — *Colossus of Queen Hatshepsut.* It was found in a quarry near the temple of El Deir el Bahari together with a number of other statues and sphinxes of granite and limestone. It appears that when Hatshepsut's co-regent and successor Tuthmosis III obtained control of Egypt, he broke up the queen's statues in her temple and hurled them down into the quarry. This monument has been put together from over a hundred pieces.

6053 — *Semitic deities from Saqqara, dating perhaps to about the VI<sup>d</sup> Century B. C.* They are of plaster and their attitudes are quite different from Egyptian figures. The arms were made separate from the bodies.

6054 — *Inscriptions from the turquoise quarries of Serabit el Khâdim, in Sinai.* Their interest lies in the fact that they are the earliest alphabetic script yet known, and it is believed that they

form a link between Egyptian hieroglyphic writing and the 'Phoenician' alphabet, of which our own is a descendant. They perhaps date to the XII<sup>a</sup> dynasty.

6055 — Group representing the dwarf Seneb, Chief of all the Dwarfs of the Clothing, his wife Senetyôtes and his two children Aunbu Khufu and Ankhma Dadesfré. It was found, together with the little model offerings and offering vases in the stone box shown with it, which was embedded in the brickwork of his tomb at Giza. For the niche from his tomb, see no. 6010.

6056 — Upper part of a private altar in the form of a pylon, from a house at El Amarna. King Akhenaten with his family are represented worshipping the sun. — XVIII<sup>a</sup> dynasty.

6057 — Very fine red quartzite head of a princess, showing the deformation so frequently found in statues and sculptures of Akhenaten and his family. Compare with nos. 476 and 477.

6058 A D — Foundation deposits: little bricks of different materials, brick moulds, little models of tools in wood and metal, often bearing the 'cartouche' of the king; small faience plaques, rough terracotta vases etc., which were placed under the foundations of buildings to preserve the names of the kings who constructed them.

6059 A, B — Objects of the 'Badarian period' so called from its remains having been first found in the district of El Badari. These remains are anterior to what has hitherto been called Predynastic, and the culture which produced them is the oldest so far known in Egypt. Its most important feature is the pottery, the usual forms

being deep or shallow bowls, often flat bottomed and covered with fine ripples. In some of the best examples the ware is almost as thin and fine as a porcelain cup. Coarser ware was also used for cooking and for storing grain. The style of the pottery eventually led to the earliest Predynastic forms.

The Badârian people made linen in small pieces but their usual clothing was finely tanned leather sometimes stitched into garments. Their ornaments were ivory bracelets, strings of shells obtained from the shore of the Red Sea, and beads made from coloured pebbles. It is probable that the blue-glazed stone heads were not made by the Badârians, but were acquired by trade, since they are pierced by a metal tool and the glaze is coloured by copper. Metal was very scarce in that period and copper beads were worn as precious jewellery. Nose- and ear studs are also found, together with the slates, of characteristic forms, on which the green eye-paint was ground.

The tools and weapons were of flint, either roughly or finely worked according to their intended use. The best flint knives have not the wonderful technique of the age which followed, but delicately clipped winged arrow heads are typical of the period.

The distance of some of the village sites from the nearest present-day water supply, and the remains on those sites of large trees where no tree will now grow, combine with other evidence to suggest that the Badârians lived when the climate of Egypt was wetter than it is now, a period which may be placed at not later than 4500 B. C., if the geological evidence at present available is to be brought into consideration.

6060 — Scarabs of faience, steatite, carnelian, lapis lazuli and other materials. The scarab was the emblem of the sun god Khe-

pera and was a popular form of amulet from the end of the Old Kingdom onwards. Apart from decoration pure and simple, they frequently had the names and titles of their owners engraved on them and thus served as seals. Others (nos 3353 3362) were placed on the heart and bore a spell from the *Book of the Dead* adjuring the heart not to rise up as a witness against the deceased in the presence of the Divine Judges. Others again recorded some notable event, such as the slaying of 102 lions by Amenophis III or the latter's marriage to Queen Tyi.

The smaller scarabs were worn as rings, on necklaces and on the arms and even the legs. Some bear the names and titles of the king, others those of a god. Some have merely some signs meaning 'luck' or the like while many have only decorative designs.

This collection, although not the largest is representative, and contains some of the finest individual examples known.

**6061** — Very fine dark granite statue of King Amenemhêt III who carried out extensive drainage works in the Fayyum. The profile should be noted. The hieroglyphs forming the name of the god Amun, which enters into that of the king, were erased under Akhenaten and restored at a later period. — Karnak, XII<sup>d</sup> dynasty.

**6062-6072 B** — Funerary statuettes. These figures are of two kinds — (1) Small statuettes, often mummiform in shape with or without inscriptions. When inscriptions are found on them, they usually give the name and titles of the deceased together with a prayer for offerings. (2) Small figures, often enclosed in model coffins, inscribed with a magical text. They were called *shawabt* figures which seems to mean figures made of persea wood. In later times the word was misread *ushebt* or 'Answerer' and it is by

this name that the figures are popularly known The inscription reads —

*O shawabt figure of So and so if So-and-so is summoned or appointed to do any work that has to be done in the Underworld, you must prevent it on his behalf, as a man doing his duty you must present yourself at any time at which work is to be done—to cultivate the marshland, to irrigate the dry land, to transport sand to the East or to the West—‘Here I am! I will do it!’ you must say*

There are many variants of this text, which is also the VI<sup>th</sup> Spell of the *Book of the Dead*, but they all show very clearly the purpose of the figure. The deceased being the subject of Osiris ‘the King of those who are yonder’ (i.e. the departed souls) as he was during life the subject of the king was liable to work in the world to come just as he had done in this, but the *shawabt*-figure acted as his substitute by virtue of its magical text.

6062 — Collection of the earliest funerary statuettes, dating from the XII<sup>th</sup> to the XVII<sup>th</sup> dynasties

6063 — Specimens of *shawabt* figures from the XIII<sup>th</sup> to the early XVIII<sup>th</sup> dynasties. Some are enclosed in miniature coffins

6064 — XVIII<sup>th</sup> dynasty *shawabt* figures

6065 — Funerary statuettes of women, illustrating different ways of dressing the hair and wearing wigs (see also no. 4233)

6066. — XVIII<sup>a</sup> dynasty *shawabti*-figures. That within the model coffin was furnished with the pottery model implements which are shown with it.

6067. — Typical *shawabti*-figures of the XXVI<sup>a</sup> to XXX<sup>a</sup> dynasties, some of very fine blue-glazed faience.


6068. — *Shawabti*-figures of painted stone, wood and pottery.

6069. — *Shawabti*-figures wearing long kilts, often pleated, and loose, sleeved vests.

6070. — Fine double statuette of a man called Meny and his wife Hent-iun, both inscribed with the *shawabti*-text. — XVII<sup>a</sup> dynasty.

6071. — Types of mud and pottery funerary statuettes. These were made in pottery moulds, some of which are shown.

6072 A, B. — Specimens of funerary statuettes of royal and other persons of historical interest.

6074, 6075. — Moulds, mostly of pottery, from which votive offerings and amulets were made. There are also specimens in limestone and alabaster which were used for making model cakes and other offerings. One of the commonest moulds of this type was that of the *benu*-bird , perhaps the phoenix of the Greeks.

6076. — Gold or silver gilt objects which formed part of the treasure of the temple of Dendera; they were stolen in antiquity and found buried in the temple precincts. Large hollow falcon.

which contained a mummy of a bird statuettes of Isis and Horus, mirrors etc All these objects date from the last century before our era, and the style is very debased

6077-6086 — Models found in the tomb of a noble called Meketre near the temple of El Deir el Bahari at Thebes — XI<sup>th</sup> dynasty

6077 — Boat with sail In the cabin, under the bed is the owner's trunk

6078 — Kitchen boat with pieces of meat hung from the mast The cook may be seen tending the fire

6079 — Boat in which Meketre is seated

6080 — Group showing a review of cattle by the owner and his secretarial staff One servant, perhaps accused of some fault is standing before the master

6081 — Painted wooden statuette of a maidservant carrying vases in a basket on her head and a goose in her hand

6082 — Pleasure garden, with a pool in the middle surrounded by sycamore-fig trees At the end is a verandah supported by columns The doors and windows on the outside and the waterspouts should be noted

6083 — Carpenters workshop In the centre is a man sawing wood and it should be noted that he makes the cutting stroke by pulling the saw towards him The chest which was sealed with mud on which was the impress of a scarab, contained the spare tools shown outside



6084 — Spinners and weavers working in a courtyard

6085 — Two fishing boats dragging a net with models of some of the commoner forms of Nile fish

6086 — Boat propelled by paddles In the shelter is the owner receiving a report from the skipper

6087 — Alabaster Canopic jars from Dahshûr The best specimens belonged to a king Hôr of the XIII<sup>th</sup> dynasty It may be remarked that the Canopic jars were placed in a set of four near the sarcophagus and contained the viscera of the mummy embalmed separately

6088 — Funerary figures and other objects from the pyramids of the Ethiopian kings at Nuri and Kurru, beyond Dongola — Sudan, VII<sup>th</sup> to IV<sup>th</sup> centuries B C

6089 — Collection of monuments found in Egypt but bearing inscriptions in foreign languages, such as Carian, Palmyrene, Aramaic and Babylonian

6090, 6091 — Monuments found in Nubia, belonging mainly to the 'Meroitic civilization which was contemporary with the Ptolemies and Romans The inscriptions are in a special alphabetic writing and up to the present have been only partially deciphered

6092 A, B — Coffins of the priests and priestesses of Amun

When the priests of Amun were hiding the mummies of the great kings in secret spots, they tried to protect the bodies of their own guild from thieves, and buried them with similar precautions In 1891 the Antiquities Department discovered, in front of the temple of El Deir el Bahari, an ancient tomb in which, during the

XXI<sup>st</sup> dynasty 153 coffins of priests and priestesses of that period had been interred. The coffins were generally double or triple. Many were presented by the Egyptian Government to foreign museums. They are of a more or less uniform type, being usually ornamented with polychrome designs and inscriptions and covered with a varnish which has now turned yellow. The scenes are very varied, however, and are of great interest to students of mythology. Other coffins from the same series may be seen by duly accredited students on application to the Director-General.

6093 A-D — Fans of palm leaves, sandals and specimens of materials found in the coffins of the priests and priestesses of Amun. Carpet of the XVIII<sup>th</sup> dynasty from El-Qurna.

6094 — Three specimens of pleated linen of the XVIII<sup>th</sup> dynasty, that showing two series of accordion pleatings at right angles to each other being specially remarkable. — Thebes.

6095 — Examples of linen and fibre rope of the XI<sup>th</sup> dynasty. — El Deir el Bahari. Thebes.

6096 — Triangular loaves of bread of the XI<sup>th</sup> dynasty. — Thebes.

6097 — Linen sheet from the coffin of Mait, nearly 20 metres long. — XI<sup>th</sup> dynasty.

6098 — Collection of what may best be described as castanets which were shaken, singly or attached in pairs, by dancers.

6099 — Games and playthings. Gaming boards of oblong shape, with 20 to 36 squares on which games were played with draughtsmen of two kinds, dice, varieties of solitaire. Wooden

dolls, jointed dolls, balls made of lute, rush and string, spinning-tops

6100 A, B — Sticks, lances, axes, daggers, boomerangs or curved sticks for killing birds, handles of shields

6101-6113 — Objects of the Græco Roman period —

6101 — Statuettes from various localities Alexandria, Memphis, the Fayyûm Fragments of Greek pottery of the IV<sup>th</sup> or V<sup>th</sup> century A D from Naucratis

6102 — Painted vases imported into Egypt from Greece or the Archipelago Terracotta statuettes of gods, persons and animals (among which are elephants and camels), mostly from Memphis and the Fayyûm

6103 — Statuettes of terracotta

6104 — Terracotta lamps of various forms, many which imitate buildings are of interest for the study of the architecture of this period

6105 — Glass objects—bottles, bowls, plates, etc, of extreme lightness, made chiefly in the north of the Fayyum about the III<sup>rd</sup> or IV<sup>th</sup> century A D

6107 — Terracotta heads representing foreigners, women with strange head-dresses, and grotesques

6108 — Two triangular pediments of wood, with figures of Sirens in painted plaster, which formed part of a coffin — Ptolemaic period

6109 — Lamps and lamp-stands, jug-handles, and other bronze objects

6110 — Waxed tablets for writing on with a stylus, mummy labels

6111 — Statuettes of gods and men, busts, lamps, vases, altars, incense burners of bronze

6112 — Vases, bottles, amphoræ, bowls and dishes, of glass. Blown glass was not known in Egypt before the Roman period

6113. — Vases, dishes, box lids, statuettes and plaques, of dark blue, light blue and greenish faience

6115. — House furniture of various dynasties, chairs with leather, reed and string seats, three- and four legged stools, leather-seated folding stools, bed frames, etc

6116 — Magnificent uræus, of gold inlaid with carnelian, lapis lazuli and turquoise. The head is of lapis lazuli and the eye of garnet. It was found in some rubbish in a room adjoining the burial-chamber of the Pyramid of Senusret II at El Labûn, at the entrance to the Fayyûm, having evidently been mislaid by the ancient plunderers. — XII<sup>th</sup> dynasty

6117-6131 — Specimens of the flora and fauna of Ancient Egypt. Here are exhibited the mummies of animals and some entire skeletons which have been reconstructed from the bones taken from such mummies. Most of them belong to the Ptolemaic period, but some examples go back to the XX<sup>th</sup> dynasty and even further. Examination of the skeletons has proved that the animals living

2000 years ago and more were exactly similar to those existing in our own time, and that there have been no anatomical modifications.

6117. — Mummies of crocodiles 5 metres long.

6118. — Painted wooden chest which contained ibis-mummies.

6119. — Skeleton of a horse recently found at Saqqâra, which may be as early as the XX<sup>th</sup> dynasty. It was contained in a large painted wooden coffin of which a model is shown in the case.

6120. — Mummies and skeletons of monkeys, dogs and jackals, with some of their wooden coffins.

6121. — Skeletons of *bos africanus* and *bubalis buselaphus*. Skull of a donkey of the I<sup>st</sup> dynasty.

6122. — Mummies, skeletons and coffins, mostly of cats.

6123, 6124. — Mummies, covered with gilded cardboard, of rams, sacred to the god Khnûm; their cemetery was on the island of Elephantine, opposite Aswân.

6125. — Skeletons of gazelles and goats.

6126. — Skeleton of the *bos africanus*.

6127. — Selection of seeds and grain from ancient tombs. It may here be remarked that corn actually found in Egyptian tombs never germinates.

6128. — Mummies and skeletons of birds



6129 — Mummies and skeletons of the ibis with the pottery vases painted in bright colours which served as their coffins

6130 — Fish shells serpents insects and carapaces of Nile turtles

6131 — Mummy of a fine specimen of *Lates Niloticus* the *al a* fish of the ancient Egyptians and the *qishr* of the Nile fishermen. It has always been prized for the excellence of its flesh and in ancient scenes two men are sometimes represented bumping in this fish slung from a pole borne on their shoulders. Although this specimen is well grown it is by no means a record one caught in 1924 at Aswân on a salmon line was nearly 7 feet in length and weighed 165 lbs. This species of fish was held sacred at Esna the Greek Latopolis

6132 — Restoration of a typical XVIII<sup>th</sup> dynasty house at El Amarna under the heretic king Akhenaten. The ground plans of similar houses have been recovered by excavation and every detail of the decoration is vouched for by scenes from tomb-walls and objects found in the houses

6133 — Series of statues found in the tomb of Pepyankh at Meir: man roasting a goose, women grinding corn between two stones, bakers kneading bread, peasant digging the damp earth in which his feet sink up to the ankles, servant carrying baggage, beer making etc. — VI<sup>th</sup> dynasty

6134 — Leather braces which were the priestly insignia in the XXI and XXII<sup>nd</sup> dynasties. — El Deir el Bahari Thebes

6135 — The Scribe Penanburet, of the time of Tuthmosis IV,

kneeling and holding the royal surveying cord, surmounted by the ram headed symbol of the god Amûn — Karnak, XVIII<sup>a</sup> dynasty

6136 A-C — Fragments of faience inlay and the moulds and pigments used in their manufacture from the remains of a palace of Ramesses II at Qantir, near Iaqûs — Delta XIV<sup>a</sup> dynasty

6137 — Two pieces of faience which appear to be from different groups, and which, when complete represented lions biting off the heads of prisoners From the palace of Ramesses II at Qantir (see the preceding)

6138 — Painted limestone statue of the Chief of the Physicians Ankhîrê The unnatural attitude in which he is represented is known in no other statue — Giza, V<sup>a</sup> dynasty

6139 — Painted limestone sphinx of Queen Hatshepsut from her temple at El Deir el Bahari (Thebes) Its resemblance to the Tanis sphinxes (see no 507) indicates either that this queen revived a form of an earlier age, or that two kinds of sphinxes were made concurrently, a lion with the head of the king and a lion with the royal face only — XVIII<sup>a</sup> dynasty

6140 — Plaster sphinxes used as votive offerings to the Great Sphinx at Giza — Roman date

6141 — Foundation deposit of alabaster vases and metal tools, dated to the reign of Amenophis II, found near the great Sphinx at Giza — XVIII<sup>a</sup> dynasty

6142 — Dark granite sarcophagus of a Priest of Ankhûret called Ankh hôr covered with scenes from the *Book of Him wlo is in the Underworld* The figures inside and those on the outside of the

rounded end are at different stages of completion — *Samennûd*, Delta Ptolemaic period

6143 — Table of limestone surrounded by lions' heads, possibly a kind of altar, which may have played a part in the ceremony known as the *Heb-sed* — Step Pyramid Saqqâra, III<sup>d</sup> dynasty

6144, 6145 — Two pink granite sphinxes of Tuthmosis III, from his festival temple at Karnak. Although they formed a pair, many minor differences may be noticed in their technique and finish. The beards and noses are restored — XVIII<sup>d</sup> dynasty

6146 — Large pink granite sphinx of the Middle Kingdom. The head and face have been almost entirely recut and inscriptions added by Ramesses II — Tanis

6147 — Sarcophagus of a prince called Pa-ramessu, whose 'cartouche' which was originally identical with that of Ramesses II, was altered by adding an epithet. It was found at Medinet Ghorîb, near the entrance to the Fayyûm, in a tomb of the same type as the royal tombs at Thebes. The body had been broken up, the bones recovered being those of a hunchback. It is not unlikely that Pa-ramessu was an elder brother of Ramesses II and predeceased him.

6148 — Head of King Shabaka, formerly believed to be that of Senusret II — Karnak, XXV<sup>d</sup> dynasty

6149 — Upper part of a dark granite statue of King Senusret III, from the temple of Mentuhotpe at El Deir el-Bahari. Several almost similar statues were found which seem to represent the king at different ages, some of these are now in the British Museum. For other portrait heads of this king see nos. 10, 340 and 6049



6150 — Gigantic wooden coffin of Queen Meritamûn, of the XVIII<sup>th</sup> dynasty. Its resemblance to those of Ahmose-Nefertari (no 389a) and of Ah-hotpe II (no 387a) should be noted. It was found at El Deir el-Bahari, and contained a smaller coffin (no 6151) and the mummy within it. Like the mummies in the hiding place of El Deir el Bahari (nos 385a *et seq*) it had been rewrapped under King Pinûtém II. After that time the burial was not disturbed.

6151 — Inner coffin of Queen Meritamûn (see preceding no.)

6152 — Painted granite sphinx of Queen Hatshepsut, destroyed by her successor Tutmosis III and thrown into a quarry (cf no 602a) — *El-Deir el Bahari*, XVIII<sup>th</sup> dynasty.

6153 — Colossal kneeling statue of Queen Hatshepsut, found with no 6152. The face, left foot, right arm and hands have been restored.

6154 — Very fine seated statuette of a noble from El Amarna a striking example of the technique under the 'heretic king' Akhenaten — XVIII<sup>th</sup> dynasty.

6155 — Curious toy, of painted limestone, representing three monkeys playing at charioteers and horses in a chariot mounted on wheels — *El Amarna*, XVIII<sup>th</sup> dynasty.

6156 — Red granite sarcophagus of a 'King's Son' named Dadehkhufu, from a IV<sup>th</sup> dynasty tomb at Giza. Like no 44, it is meant to represent a house, and bears indications that it was completed in haste.

6157 — Two pairs of ivory objects of unknown use from a cemetery at Tura — I dynasty.

6158 A, B — Two colossal quartzite statues of a Middle Kingdom king probably Senuosret III usurped by Ramessees II The face and the front part of the head-dress have been entirely recut. — Ehnasya

6159 — Stelæ from Armant near Luxor, recording the dates of birth and death of the sacred bulls called Buchis, who were worshipped there — Ptolemaic and Roman periods

6160-6164 — Reconstructed furniture of Queen Hetepheres In these objects the wood and that only, is modern, but it has fortunately been possible to reproduce the forms of the originals with great accuracy — Giza, IV<sup>th</sup> dynasty (see also nos 6095, 6041, 6047)

6160 — *Head-rest* The upper portion is overlaid with gold the lower parts are covered with silver leaf

6161 — *Arm-chair*

6162 — *Bed, with foot-rest inlaid with faience*

6163 — Box which contained the anklets or bracelets of the queen (no 6164), on the cover is an inscription to that effect together with her name and titles

6164 — Anklets or bracelets of graduated size which were found in the preceding They are of silver, inlaid with designs in semi precious stones, the leading motif being the butterfly They are mounted on a peculiar holder

6165 — Objects from burials known among Egyptologists as Pan grave so called from the shallow, almost circular pits in which they are found Little is known of the Pan-grave people,

but their pottery and other objects show strong affinities with those found in the Nubian graves of the Middle Kingdom. It appears that there were small colonies of this people scattered over Upper Egypt during the Second Intermediate Period who differed both in race and in customs from the Egyptians. The objects exhibited include pottery, beads, leather bags and sandals, parts of *hide garments and decorated animal bones*. From El Nazla el Mustagidda, near El Badari.

6166 — Foundation deposit of King Seti I from his temple at Abydos, consisting of scarabs and plaques, models of hoes, knives, chisels and adze-blades, pottery, beads, *pieces of sandstone which some believe to be tallies*, also representations in gold foil of trussed oxen, calves' heads, joints of meat and trussed birds.

6167 — Granite apex from an obelisk of Hatshepsut. Although the royal figure has been erased, probably by Thutmose III (cf. no. 6052), the inscription refers to *her* instead of to *him*, making the attribution practically certain. The slope is abnormally steep.

6168 — Upper part of a pink granite obelisk of King Ramesses II. At certain times in the day, it can be seen that the sculptor began to cut the hieroglyphs on the front face facing the wrong direction. It may be remarked that the inscriptions on obelisks always read away from the gateway and the pylon towers. — Tanis, XX<sup>th</sup> dynasty.

6169 — Limestone statue of King Tutankhamun, from Karnak. The middle part has been restored.

The anthropometric study of the body has made it almost certain that he was a close blood relation to his father in law Akhenaten, but the nature of the relationship is nowhere stated in the inscriptions. During his reign he changed his name from Tutankhaten, meaning The Life of the Sun is Beautiful to Tutankhamun The Life of Amun is Beautiful thus returning to the old worship, but no information is available as to whether the change was voluntary or otherwise. His name is omitted from the king lists like that of Akhenaten and one of his successors Haremhab, erased his name wherever he could find it and usurped his monuments.



It seems that after Tutankhamun's death the cause of which is unknown many valuable objects from the palace were put into the tomb since a considerable proportion of those found in the latter are not funerary.

Although at the time of writing (1929) seven years have elapsed since the discovery of the tomb many of the objects which it contained still remain at Luxor notably the large shrines and the alabaster canopic chest hence any final arrangement of the objects now exposed in the galleries is not yet practicable. The numbers still follow the order in which the objects were received at the Museum and are merely temporary. Since all the objects are of importance and interest, the visitor should study them case by case rather than in their numerical order, referring to these pages for any object whose nature or material is not obvious.

For the convenience of those who wish to refer from the descriptions in the following pages to the objects themselves each item is followed by the number or letter of the case in which the object or objects are exhibited and lists showing the positions of the cases are displayed at the ends and in the middle of the long Gallery, and in the Jewel Room.

1. — The king's throne, of carved wood coated with gold, with a rich polychrome decoration in faience, glass, stones and silver. The seat rests on four feline legs, those in front being surmounted by superb lions' heads. The arms are in the form of two crowned serpents with long wings extended in protection over the names of the king. On the back panel is represented an indoor scene, charmingly realistic in style: the queen, holding a small vase in one hand, stands before the king, who is seated in an easy attitude, and touches him gently on the shoulder; in the upper part of the panel the solar disk — the *Aten* of El-Amarna — sheds its beneficent rays on husband and wife. The outside of the chair bears the earlier names of the king and the queen, Tutankhaten, Ankhesenpaaten, while the interior decoration bears their later names Tutankhamûn, Ankhesenamûn. The plants symbolizing the union of Upper and Lower Egypt (i. e. the lotus and the papyrus), which were in gilded wood and were used as a decoration between the legs of the throne, were broken away in ancient times (21)

2 — A footstool, of wood covered with gilded gesso and blue faience. On it are represented prisoners, lying prostrate and bound, upon which the king placed his feet. (21)

3. — Wooden chair with an extremely finely carved back. The disk, nails and angle-pieces are of gold, and the claws on the lion-feet are of ivory. Between the legs of this throne were the symbolic plants of Upper and Lower Egypt; these were broken away in ancient times. The back consists of an openwork scene representing the symbol of 'millions of years' , kneeling on the sign ; above it is the solar disk flanked by the royal names; on the right and left the 'Horus name' of the king is surmounted by a falcon wearing the Double Crown (22)

21. — Large wooden chest with rounded top, covered with white paint and decorated with strips of ebony. It contained the linen of the king. On the front are the names of Tutankhamûn and Queen Ankhesenamûn. (23)


22. — Child's arm-chair of ebony inlaid with ivory. The arms are decorated with panels covered with gold-leaf, representing in relief an antelope in a floral design. (19) 4'

23. — Small wooden footstool, with ivory and ebony inlay. (19)

24. — *Elegant stool, of the same style as nos. 22 and 23.* (19)

25. — Wooden stool, painted white, decorated with plants symbolizing the union of Upper and Lower Egypt. (23)

26. — Wooden stool, painted white. The seat is covered with a string mesh. (23)

27, 29. — Two bronze torch-holders on wooden bases; they are in the form of the sign of life  with the arms clasping a holder of gilded bronze, in which the torch stood in oil. Only one of the torches (no. 27) has survived in good condition. (E)

28, 30 — Two objects similar to nos. 27 and 29. The arms, however, are wider apart and probably clasped small bowls of oil with floating wicks. (E)

29. — See no. 27.

30. — See no. 28.

31, 32 — Two *sistra* (rattles), through the loop shaped frames of gilded bronze are passed three metal rods in the form of serpents, on each of which run three small square plates of metal. The handles are of wood coated with gilded gesso (E)

33-39 — Alabaster vases of various types (A and B)

40 — Vase of peach-coloured faience (A)

41 — Vase of blue faience (A)

42 — Libation vase of dark blue faience, inscribed with the royal names (B)

43 — Vase of faience, now green but originally blue, inscribed with the royal names (A)

44, 45 — Two cups of faience, now green but originally blue, inscribed with the royal names (A)

46-52 — Cups of dark blue faience (B)

53 — Libation vase of dark blue faience, inscribed with the royal names (B)

54-59 — Cubit rods measuring about 0.52 m. in length. The cubit was divided into 7 palms and the palm into 4 digits (B)

60-63 — Large vases of faience (A and B)

64 — Statuette of the king in dark blue glass (E)

65 — Large scarab of gold and lapis lazuli. On the flat face is a fine engraving of the king escorted by Atum and Horus (34)

66 — Reddish gold plaques, with openwork design, decorated with filigree work in yellow gold, possibly part of the harness decoration (34)

67. — *Triple ring, with a scarab and Sun-boat as bezel, of gold and lapis lazuli.* (33)

68. — Double ring of gold. On the double bezel, finely engraved, is a figure of the king standing. (33)

69 — Triple gold ring surmounted by three scarabs, two of gold and one of lapis lazuli. (33)

70 — Double ring, with double bezel of gold (33)

71. — Sun-boat of gold and silver, part of some object of which the rest is missing. (34)

72. — Gold ring with bezel bearing a representation of the Sun's boat (33)

73. — Plain gold ring. (33)

74 — Statuette of the king, of crystalline limestone. (E)

75. — Scarab crowned with the disk ☉, of gold and glass. (34)

76 — Winged scarab of gold and bronze. (34)

77 — As no 72. (33)

78 — Sun-boat of gold, which formed the bezel of a ring. (33)

79 — Scarab of crystalline limestone. (34)




80 — Statuette of the king, of grey stone (E)


81 — Scarab of greenish stone (34)

82 — Scarab of amethyst (34)

83 — *Reddish gold plaques with openwork design decorated with filigree work in yellow gold* Possibly part of harness decoration see no 66 (34)

84 — Large gold pendant, the elements of which form one of the names of Tutankhamun , inlaid with carnelian and blue glass (34)

85 — Necklace of large gold, carnelian, green felspar and glass beads, to which is attached a pendant representing a serpent-goddess of gilded wood (34)

86 — Royal sceptre , of gold and blue glass, the latter imitating lapis lazuli (42)

87 — Fine head-rest of carved wood (A)

88 — Head rest of wood, covered with gilded gesso (A)

89 — Beautiful ivory casket On the front and lid the names of the king are carved in low relief, on the back stands out a little column with lotus capital The casing of the feet, the hinges and the knobs are of gold (E)

90 — Ivory perfume-box in the form of a goose, whose wings, which are movable, serve as a cover (E)

91 — Small red wood box without cover, inlaid with ivory and ebony (E)

92 — Cover of a box inlaid with glass bearing the image of the princess Nefernefruré (E)

93 — Small box in the form of a 'cartouche' containing one of the names of the king (E)

94 — Large rectangular wooden chest painted white, with ebony decoration (J)

95 — Bed of design similar to no 20, but simpler, of wood painted white (4)

96 — Life sized statue of Tutankhamun This statue and no 181 were found in the antechamber of the tomb, posted like two sentries to right and left of the entrance to the sepulchral chamber The king is represented as walking with a mace in his right hand and a staff in his left. He is clothed only in a kilt and wears sandals and a large necklace and bracelets On his head he wears a head-cloth called the *nemes*, on the forehead is the uræus the emblem of royalty The statue is of wood, largely covered with a black varnish and partly gilded The edges of the eyelids and the eyebrows are of gold, the uræus and the sandals are of gilded bronze (6)

97 116 — Parts of two chariots, which were found in pieces on the floor of the outer chamber of the tomb To one chariot belong nos 97, 100, 101, 104, 107 108, 111, 115, 116 to the other belong nos 98, 99, 102, 103, 105, 106 112, 113.  
114

97 — Body of chariot, of gilded wood adorned with designs in relief and inlaid with bands of polychrome glass. In the middle are the names of the king and queen which are protected by a falcon with outspread wings. Between the top of the chariot and the exterior border is represented a series of six prisoners—negroes and Asiatics (8)

98 — Body of chariot, of gilded wood with designs in relief. Inside, below the royal names, is a double series of prisoners, alternately negroes and Asiatics, bound by the necks with ropes, whom the king represented as a sphinx, treads beneath his feet. At the back of the chariot are two faces of the god Bès (7)

99 — Pair of chariot wheels of wood completely cased in gold (9)

100 — Pair of chariot wheels of wood partly covered with gold (10)

101 102 — Axles of the two chariots (G)

103, 104 — Yokes of the two chariots (G)

105 108 — Four saddles from the harness of the two chariots one pair being decorated with gilt heads of the god Bès (G)

109, 110 — Two figures of captives in gilded wood, surmounting thin wooden tongues, they were used to secure the harness of the chariots (G)

111, 112 — Two gilded falcons, each crowned by the solar disk, one (112) bearing the prenomen of the king in

91 — Small red wood box, without cover, inlaid with ivory and ebony (E)

92 — Cover of a box inlaid with glass bearing the image of the princess Nefernefrurê (E)

93 — Small box in the form of a 'cartouche' containing one of the names of the king (E)

94 — Large rectangular wooden chest, painted white, with ebony decoration (J)

95 — Bed of design similar to no 20 but simpler, of wood painted white (4)

96 — Life sized statue of Tutankhamûn This statue and no 181 were found in the antechamber of the tomb, posted like two sentries to right and left of the entrance to the sepulchral chamber The king is represented as walking, with a mace in his right hand and a staff in his left He is clothed only in a kilt, and wears sandals and a large necklace and bracelets On his head he wears a head-cloth called the *nemes*, on the forehead is the uræus, the emblem of royalty The statue is of wood, largely covered with a black varnish, and partly gilded The edges of the eyelids and the eyebrows are of gold, the uræus and the sandals are of gilded bronze (6)

97-116 — Parts of two chariots which were found in pieces on the floor of the outer chamber of the tomb To one chariot belong nos 97, 100, 101, 104, 107, 108, 111, 115, 116, to the other belong nos 98, 99, 102, 103, 105, 106, 112, 113.

97. — Body of chariot, of gilded wood adorned with designs in relief and inlaid with bands of polychrome glass. In the middle are the names of the king and queen which are protected by a falcon with outspread wings. Between the top of the chariot and the exterior border is represented a series of six prisoners—negroes and Asiatics. (8)

98. — Body of chariot, of gilded wood with designs in relief. Inside, below the royal names, is a double series of prisoners, alternately negroes and Asiatics, bound by the necks with ropes, whom the king, represented as a sphinx, treads beneath his feet. At the back of the chariot are two faces of the god Bés. (7)

99. — Pair of chariot-wheels of wood completely cased in gold. (9)

100. — Pair of chariot-wheels of wood partly covered with gold. (10)

101, 102. — Axles of the two chariots. (G)

103, 104. — Yokes of the two chariots. (G)

105-108. — Four saddles from the harness of the two chariots, one pair being decorated with gilt heads of the god Bés. (G)

109, 110. — Two figures of captives in gilded wood, surmounting thin wooden tongues; they were used to secure the harness of the chariots. (G)

111, 112. — Two gilded falcons, each crowned by the solar disk, one (112) bearing the prenomen of the king in

relief They were probably attached to the outer ends of the chariot poles (G)

113 116 — Two pairs of disks which can revolve about their axes and are armed with spikes, they appear to have been fixed to the harness with the object of preventing the horses from swerving from their proper course (9 and 10)

117 118 — Pointed pegs of horn (27)

119, 121 — Wooden bows decorated with bark The structure of these bows is almost exactly similar to that of bows made in modern times in Turkestan They are composite consisting of wood horn and linen covered with bark It should be noted that when the bows were strung their present curve was reversed Sections of a similar bow dating to the XV<sup>th</sup> century A D are shown on the wall beside those of Tutankhamûn (27)

120 — A large bow entirely covered with gold and inlay, some of the patterns being in wonderfully fine filigree (27)

121 — See no 119

122 — Wooden walking stick decorated with gold leaf at each end (27)

123 — A curved walking-stick, the gold-covered handle of which is ornamented with bands of patterns in filigree (27)\*

124 — Gilded wooden staff with ivory knob (27)

125 — Military trumpet of bronze ornamented with gold. The block of wood inside served to keep the instrument in shape (15)

126. — Curved walking-stick bearing an inscription. (27)

127. — A double, composite bow, the string of which was passed round the neck of a figure of a captive at each end. (27)

128. — Wooden bow, decorated with strips of bark. (27)

129. — Wooden staff, decorated with gold foil at each end. (27)

130, 131. — Wooden walking-sticks whose grips are covered with gold leaf. (27)

132. — Part of an object, probably a whip-handle, with an engraved inscription and gold ornamentation round the ends. (27)

133. — Long gold-covered staff; the grip is decorated with designs in filigree work. (27)

134. — Wooden walking-stick decorated with bark and the wing-cases of beetles. (27)

135. — Wooden walking-stick with curved handle bearing a short inscription. (27)

136. — Ivory pomegranate, stained red. (A)

137. — Small vase of blue glass. (A)

138. — Cup of cream-coloured glass. (A)

139. — Small vase of coloured glass. (A)

140, 141. — Two throwing-sticks of gilded wood with ends of blue faience. (E)

142. — Wooden bowl with gold-covered edge. (A)

239 — Bracelet of the same type as no 235 except that the central plaque is adorned with a piece of greenish stone (33)

240 — Wide gold bracelet with vertical bands of inlaid glass imitating lapis lazuli turquoise and carnelian (33)

241 — Gold ring with a scarab of chalcedony (33)

242 — Triple ring with scarab and the Sun's boat for bezel, of gold and lapis lazuli (33)

243, 244 — Two double rings with double bezels, one of the latter is of lapis lazuli, the other of green chalcedony (33)

245 — Gold ring the bezel, inlaid with glass, bears a representation of the Sun's boat (33)

246 — Gold ring with a scarab of turquoise (33)

247 — Gold ring with a scarab of greenish stone (33)

248 — Ring composed of two uræi side by side, of gold with glass inlay (33)

249 — Plain gold ring (33)

250 251 — Two small double rings with double bezels One is of wood covered with gold leaf, the other is of solid gold (33)

252 — Plain ring of solid gold (33)

253 — Double ring of resin inscribed with the names of the king (33)

254, 255 — Stirrup-shaped gold rings The bezels are revolving scarabs of lapis lazuli (33)



256 — Gold bracelet inlaid with stones. At the two ends are the king's names, and in the middle are three large scarabs, two of *lapis lazuli* and another of *greenish stone*, framed by four uræi (33)

257 — Gold bracelet of the same type as the preceding. The scarabs are of *lapis lazuli*. (33)

258, 259 — Bands of sheet gold, found on the forehead and temples of the mummy. (35)

260 — Bracelet composed of three rows of long beads of *carnehan*, *lapis lazuli* and glass, and a large 'mystic eye' of *carnehan*. (33)

261 — Bracelet composed of chains of small gold beads securing a gold medallion, decorated in filigree, in which is fastened a plaque of *lapis lazuli*. (33)

262 — Bracelet of the same general type as the preceding. (33)

263 — Bracelet composed of nine strings of glass and gold beads and of a 'mystic eye' in *carnehan*. (33)

264 — Bracelet of five rows of beads of *lapis lazuli* and gold, with a large scarab of *greenish stone* in the centre. (33)

265 — Beard belonging to the mask, no. 220, of gold and discoloured blue glass. It was found broken away from the mask inside the coffin, being a merely artificial adjunct, intended to assimilate the dead king to Osiris, it has not been replaced, as the mask forms a better portrait of the living king without it. (32)

266 — Necklace with a large scarab of resin in a circlet of gold. (33)

royal titles — that of Horus represented by a falcon, and that of Lord of the Two Diadems represented by a vulture and a uræus (here with the body of a bird) Each of the five collars is provided with a pendant which hung over the back and served to counter-balance the weight of these sumptuous ornaments On the back the ancient jeweller has made marks to ensure the component parts being assembled in their proper order

312 313 — Two collars cut out of sheet gold The leading design is in one case a winged cobra in the other case a falcon both have their wings extended in the form of a crescent (30)

314 — Flexible collar, composed of thirty-eight plaques of gold with *cloisons* filled in with polychrome glass The plaques form the expanded wings of the falcon the latter occupying the centre of the collar (30)

315 316 — Two flexible collars, of the same type as the preceding but still richer and more highly finished In one of them the vulture is the leading motif the curving wings contain no less than two hundred and fifty plaques of gold with *cloisons* In the other, the vulture and the cobra are grouped together, symbolizing by their union the authority of the King over the two divisions of Egypt (30)

317 — Royal diadem of gold, found on the head of the mummy It is formed of a plain band, decorated with gold rosettes inlaid with carnelian In front are the royal emblems, — the vulture and cobra — symbols of the goddesses of Upper and Lower Egypt The band is held together behind by a rosette of lotus-shaped flowerets, serving as a clasp from this hang two long

ribbons which are decorated like the band and fell over the back of the neck, and two shorter and slanting pendants, each of which ends in a uræus (cobra) (35)

318-321 — Four collars of sheet gold of the same type as nos 312 and 313 previously described. Three have their counterpoises beside them. The birds, whose curving wings form the outlines of the collars, are as follows —

318 — A vulture and a winged cobra side by side (31)

319 — A vulture (31)

320 — A winged uræus (cobra) (31)

321 — A falcon (31)

322, 323 — Collars of the traditional *uskh* type of sheet gold. The counterpoise is in each case attached by means of gold wires which hook into two pieces shaped like falcons' heads and forming the ends of the collar (31)

324 — Magnificent wooden chest, decorated with paintings resembling miniature-work, nothing of the kind has been previously seen in Egyptian art.

Cover. On one side the king is represented in his chariot hunting the gazelle, the deer, the ostrich and other desert animals, on the other side is a similar scene of the king hunting lions.

Large panels. On one side the king is at war, massacring his northern enemies, the Asiatics, on the other side is a corresponding scene of him massacring his southern enemies, the Nubians.

Small panels at the ends of the chest. The king, depicted as a sphinx, tramples his enemies.

448 — Fine ostrich feather fan of ivory, the handle inscribed with the names of the king. The peculiar shape minimizes the motion of the hand. (55)

449 — Wooden figure of the dead king reclining on a bier. The inscription on the stand states that it was presented by the architect Mey. It was contained in the black varnished box no 454. (H)

450 — One of the model boats which were to serve the king in his passage through the Underworld. (C)

451 — Very fine wooden chest, decorated with symbols in ivory and painted wood. Internally it is divided by ivory partitions into nine compartments. (49)

452 — Miniature gold coffin, in the form of the dead king, inlaid with glass and semi precious stones. It is one of four which contained the viscera of the king wrapped in linen. (32)

453 — Small wooden casket, inlaid with ivory and ebony. (H)

454 — See no 449. (H)

455-458 — See nos 437-440. The goddesses represent Isis (455), Nephthys (456), Neith (457) and Selket (458). They are of wood covered with gold leaf. The graceful attitude in which they stand is known in no other Egyptian statuettes. (52)

459 — Model boat, of painted wood, with sail and rigging. (50)

460, 461 — Large model boats of painted wood. (53)

462-468. — *Sarcophagi* of carved wood (see p. 93).  
Below the feet of some are the names of the nobles who presented them. (K)

470. — See nos. 442, 443 (56)

471. — Model, in painted wood, of a canoe made of papyrus.  
(G)

472-475 — *Sarcophagi* of carved and painted wood with gilded bodies (K)

476-479 — Four *sarcophagi* (see p. 93) of gilt wood (K)

480-486 — Model boats of painted wood (G and D)

487-497 — Model paddles of black varnished wood (E)

498 — Small wooden footstool (F)

499. — Painted pottery jar (J)

500 — Pottery jar (J)

501 — Painted pottery jar with spout. The lid is in the form of a falcon's head surmounted by the solar disk (H)

502-504 — Pottery wine-jars inscribed in hieratic with the vintage year, source and quality of the wine they contained, together with the name of the chief of the vineyard (J)

505 — Wooden support for the head of a bed (see no. 95)  
(J)

506 — Pedestal, of gilt wood, for a gold statuette. The latter was not found in the tomb (18)

899 — Small box with ivory inlay and ink inscription stating that it belonged to 'his Majesty when he was a child' (11)

900 — Small stand or table of wood painted yellow. (51)

901 — Footstool, of wood covered with gesso, decorated with *figures in relief of Asiatic and African prisoners* (51)

902 — Large box, of wood painted white, shaped to contain bows or bow-cases (II)

903 — Box of wood painted white, with rounded lid (51)

904 — Leather sandal, decorated with gold and bead-work. Its fellow is stuck fast in no 903 (74)

905 — Schist armlet (II)

906 908 — Large *shauabti* figures of gilded wood (k)

909. — Folding stool of wood and ivory, its legs similar to nos 15, 534 The seat, which was of leather, has perished (51)

910, 911 — Pair of papyrus plant sandals (74)

912, 913 — Pair of sandals, of leather (which has mostly perished), gold and bead work (74)

914 — Leopard's head of gold plated wood, similar to no 746 but having the king's name on the forehead. (66)

# INDEX 1.

## POSITIONS OF OBJECTS

### IN THE ORDER OF THEIR EXHIBITION NUMBERS

(EXCLUDING THOSE FROM THE TOMB OF TUTANKHAMUN).

G : Ground Floor. See plan at beginning of the book.

U : Upper Floor. See plan at end of the book.

'Corr.' = Corridor. The parts of a corridor take their numbers from the rooms which lead out of them; e.g., U 24 Corr. means that part of a corridor which is on the balcony opposite room U 24 (see plans at beginning and end of book).

Note, for orientation, that the Museum Entrance is at the South end

EXHIBITION NUMBER.	POSITION.	EXHIBITION NUMBER.	POSITION.
1 4.....	G 48	71.....	G 41, South-west.
6.....	G 43.	79.....	G 41, West.
9, 10.....	G 43.	85. . . .	G 31, West.
11.....	G 48, West	91 94.....	G 31, North-east.
30... . .	G 21, Centre.	97 B.....	G 31, Case B.
34, . . . .	G 47, South	98.....	G 31, Case B.
38.....	U 37, Centre.	109, 110....	G 36, Case A.
40.....	G 21, Centre.	111.. . . .	G 47, Case C.
44, 45 . . .	G 47, North.	117.....	G 36, Case A.
47.....	G 47, North wall.	119 A, B....	G 41, East.
48.....	G 49, North (West).	134, 135 . .	G 42, West.
70 A, B....	G 46.	136 E.....	G 32, South.
		138... . .	G 42, Centre.

EXHIBITION NUMBER		POSITION	EXHIBITION NUMBER		POSITION
965		G 34 Centre	1299		G 49 South
972	973	G 34 South	1301		G 49 South
980		G 34 North	1350		G 49 South
983		G 34 North	2000		U 17 Case N
990		G 34 West	2001		U 17 Case O
993		G 34 Centre	2002		U 17 Case P
		Case D	2003		U 17 Case J
994		G 34 Case A	2004		U 17 Case K
997		G 34 Doorway	2005		U 17 Case Q
1003		G 34 South	2006		U 17 Case L
1010		G 34 Case B	2007		U 17 Case M
1013		G 34 Case B	2100		U 54 Case J
1053		G 44 Doorway	2101		U 54 Case E
1054		G 44 East			(above)
1071	1072	G 44 West	2102		U 54 Case F
1080		G 44 South			(above)
1107	1108	G 44 South	2103		U 54 Cases A C
111		G 44 South	2104 A B		U 54 Case D
1116		G 44 East	2104 C G		U 54 Cases E I
1121		U 44 Case K			(below)
1130		G 44 South	2105		U 54 Case M
1184	1185	U 27 Centre	2500 2501		U 29 Case A
1194	1195	G 36 Centre	2502		U 29 Cases 1 11
1220	1221	G 1 North east	2505 A		U 29 Case 2
1230		G 49 North east	2505 B C		U 29 North wall
1270		G 53 Centre	2506		U 29 Cases 12
1280		C 49 North-east			17
1281		G 49 South-east	2506 A		U 29 Case 13
1290	1291	C 49 North	2506 B		U 29 Case 14
1293	1294	C 49 North	2507		U 29 Cases 18 23
1295	1296	G 49 West	2507 A		U 29 Cases 19 20



EXHIBITION NUMBERS.	POSITION.
2508.....	U 29, Case 24.
2509.....	U 29, Cases 25-27.
2510.....	U 29, Cases 30-33.
2511.....	U 29, Cases 34-38.
2511 A.....	U 29, on centre cases.
2512.....	U 1; 5; 24; 29 (South side).
3000.....	U 48, East.
3040.....	U 26, Centre (South).
3051, 3052..	U 42, Case A.
3054.....	U 42, Case C.
3055.....	U 42, West.
3056-3058 ..	U 42, Case C.
3062, 3063..	U 42, Case D.
3066, 3068..	U 42, East.
3072.....	U 42, Case C.
3074, 3075 .	U 42, Case H.
3077.....	U 42, East.
3078.....	U 42, South.
3100.....	U 37, Case B.
3101, 3102..	U 37, Case C.
3103.....	U 37, Case D.
3104.....	U 37, Cases A, L.
3106.....	U 37, Case H.
3108.....	U 43.
3123-3127... U 32, Case B.	
3129.....	U 32, Case B.
3135.....	U 32, Case C.
3136.....	U 32, South

EXHIBITION NUMBERS.	POSITION.
3137.....	U 32, Case D.
3138.....	U 32, Case C.
3139 3142... U 32, Case G.	
3143, 3144..	U 32, Case D.
3156.....	U 32, Case D.
3161.....	U 32, Case N.
3165 3170... U 32, Case L.	
3194 3196 ..	U 32, Case H.
3200.....	U 32, Case I.
3205 .....	U 43, South case.
3246, 3247..	U 32, Case L.
3260 A, B... U 21, South.	
3260 G.....	U 21, Centre.
3261.....	U 16, Case 20.
3262.....	U 26, North-east
3263.....	U 16, Centre.
3270 3274 ..	U 27, Case A.
3331.....	U 27, Case H.
3338-3340 ..	U 27, Case F.
3345 3349. .	U 43.
3352 3362 .	U 22, Case B.
3364, 3365 .	U 22, Case C.
3367 A-E....	U 22, Case C.
3381.....	U 43, South case.
3382, 3383 .	U 22, Case I.
3473, 3474..	U 22, Case R.
3475.....	U 22, Case T.
3590, 3591 .	U 22, Case W.
3610 3612... G 6, Case G.	
3613.....	U 13, Case K.
3614, 3615 .	U 13, Case G.

Dyns XVII XVIII G 6 I 6 12 13 1 1J 22 43 4 Cor  
49 S

Dyns XIX XXIV U 6 12 19 22 34 44 Corr 19 S

Dyns XXI XXV U 6 19 22 14 Corr 49 S

Cresco-Roman Period U 19 22 39 49 S

Coptic Period U 49 S

(S also An lets B al )

Fal Doors see Stela

Flint Implements U 2 42 42 Corr 54

Foreign Inscriptions (other than Greek and Latin) G C 35 40

Foundation Deposits G 35 U 49 S 50

Frescoes G C 28 35 40 41 45 49 U 1 Corr 22 Cor 2  
Corr 32 Corr 34 34 Corr 37 Corr 39 Corr 42 Corr 44  
Corr 53

Furniture domestic U 2 13 1 34 34 Corr 39 14 44 Corr  
49 N 49 S

Grave-funerary —

Old Kingdom G 31 U 2 32

Middle Kingdom U 27 32 43

Dyns XVII XVIII U 12 12 Corr 13 17 22

Dyns XIX XXIV G 23 U 12 12

Dyns XXV XXX U 22

Cresco-Roman Period U 11 16 22 39 49 N

Coptic Period U 44

Glass —

Dyns XVII XVIII G 6 U 12 17 43 44 Corr 49 N

Dyns XIX XXIV U 12 49 N

Dyns XXV XXX U 44 Corr

Mosaic G 40

Græco-Roman Period : U 39, 51 Corr., 49 S.

Coptic Period : U 44, 49 S.

'Hathor-Cow' in Chapel : G 12.

Hatshepsut, Queen, Statues of : G 7, 12.

Hesire ('Hery') wooden Panels of : G 31.

Hetepheres, Queen, Objects from the Tomb of : G 47; U 2

Horæ of New Kingdom : U 53.

Imhotep, Inscription of : G 42.

Imhotep, Statuettes of : U 19.

'Israel Stele' : G 13.

Jewellery : G 35; U 3, 19.

Linen : U 6, 12, 13, 14, 17, 22, 32, 34 Corr., 39, 49 Corr., 44, 44  
Corr.

Maherpra, Objects from the Tomb of : U 17.

Mechanical Appliances : U 34.

'Meydum Geese' : G 32.

Models in wood and stone of Boats, Granaries, Workshops, Offering-  
bearers, etc. —

Old Kingdom : U 32.

Middle Kingdom : U 27, 32, 43.

New Kingdom : G 3; U 12, 22.

Moulds : U 29.

Mummies. Unwrapped human mummies are not on view.

Musical Instruments : U 34, 44.

Myrtos ('Mekheret'), Statues of : G 42, 47.